1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

396 Indians today, were flat-bottomed punts, constructed of planks which were probably tied together in Aztec times
335 rather than pegged, as they are today. The portable bridges used to cross the canals were also simple combinations of planks, or planks resting on beams. (See Plate 35, bottom left.)

352 Furniture, which in European culture has done much honor to the woodworker, was little used in Mexico. Mats sufficed for beds and seats. High dignitaries sat on a sort of wooden throne which had legs and often a back and was called *icpalli*, from which the Mexican word *equipale* for a modern wickerwork and leather chair is derived. Mention
[353] is made of screens and chests and ornamental sheathing for room interiors, but no examples are left for us to judge their craftsmanship. (See Plate 37, top.)

534 The wooden drums, on which musicians beat out ceremonial rhythms, were handsomely carved, as befitted their religious use. There were two types, a vertically cylindrical drum (*huehuetl**), which had a skin head, and a horizontally cylindrical drum (*teponaztli*†), the top of which was slotted to form two tongues. While the notes differed, there was usually the same interval between the resonant sounds emitted when the tongues were struck. The task of reaching the pitch must have been excessively difficult, for the wood had to be hollowed by fire and then chiseled to a nicety. At times the artist fashioned these drums to represent a crouching
320 man or animal. Masks were often used in temple ceremonies when a god was impersonated, and ceremonial staffs were part of their equipment. So, also, were the throwing boards, or *atl-atls*, with which a warrior flung a javelin, the lengthen-

*way-wa'ytl. †te-po-na'z-tli.

1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

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776
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778

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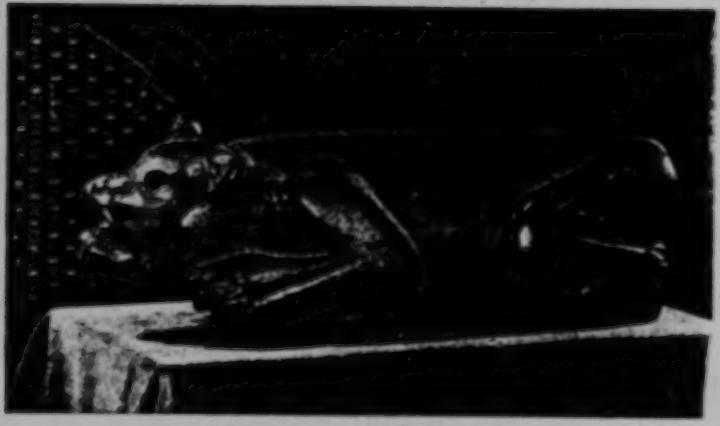

PLATE 54

AZTEC ART

TOP: Coatlicue, the Mother of the Gods, a highly important member of the pantheon. This representation, over eight feet high, displays her power in terms of such fearsome attributes as two snakeheads, a necklace of a skull, hands and hearts, a skirt of writhing snakes and claws on her feet. The bottom of the statue's feet is carved to represent the earth monster. BOTTOM: Wooden drum with two tongues (*teponaztli*) in the form of an ocelot. The smooth, simple outlines contrast with the macabre congestion of the presentation above.

[p. 160(F)]

1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

sion of the irrelevant, implicit in drawing, largely contribute. In our present day, with all the superb methods of photographic recordings and reproductions, the comic strip has a vogue unparalleled in our history.[17] (See Plates 62–63.)

Aboriginal music has largely disappeared. The friars quickly adapted the chants and dances of Europe to Indian needs and substituted Christian for Indian ritual practices, using song and dance as formulas easily understood by primitives. To judge from the instruments, Aztec music was strong in rhythm but lacking in tone. The two-tone and one-tone drums could emit sonorous rhythms, but the bone and clay flutes pipe pitifully and are not gauged to a fixed scale. The conch shell could be blown with varying notes, according to the intensity of the blast, although it was more suitable for summoning people than for making music. Whistles, rattles of clay and gourds, bells and shell tinklers enhanced the effect of carefully regulated rhythms. Notched bones, often human, were rasped with a stick and produced quite pleasant sounds. A strange type of drum, which seems to have been indigenous, had an amazing resonance attained by beating an inverted gourd floating in a large container of water.[18] (See Plates 39, bottom left; 61, middle right.)

The dance was highly important, but native steps seldom persist except in the most primitive outlying districts, for they were transformed by the friars into Christian patterns. The chroniclers describe dances of many types in which masses of people participated. It is impossible that the Aztecs, with their profound sense of design and form, should not have had elaborate rituals in which great bodies of people moved in complex patterns to complicated rhythms. Song was used to reinforce the ceremony, and the words of some

776 cooked, and roasted in a pot; one roasted [on the fire]; sweat-houses were heated, unguents were melted, things were cleansed.

776 And when his feast day was celebrated, once a year, at
796 the end of the month of Izcalli, they made an image of Moctezuma; before it quail were sacrificed and incense was set forth.

[262] *Tamales* [stuffed] with greens[66] were prepared in each dwelling. First they were placed before the fire. Then they were eaten.

● [534] And all day his old men sang, blew trumpet-shaped shells, beat drums, and sounded rattles for him.

And no one might reach his arm to the bowl, which was forbidden; nothing might be cooked. Because first were eaten the *tamales* [stuffed] with greens which had been brought as offerings.

And, in live coals, the children[67] roasted some snakes, frogs, small white fish, water lizards, [and] birds—whatever kind of small animal they hunted, they dropped in the hearth. Thus, they said: "Our father roasteth [something] for himself."

And when night fell, the old men, the old women, drinking wine, made libations in all [four] directions. [And] they said thus: "They give a taste of it to the fire; they refresh themselves."[68]

[535] And every four years a festival most greatly honored him—when Moctezuma danced a princely dance before the temple of Xiuhtecutli, which was called Tzonmulco.[69]

[273] And at this time everyone [including] all the children, every one of them, tasted the wine. Thus it was called [the time when] the children drink wine.

[608 And then they gave the children uncles and aunts, a man
431] [and] a woman, whom those with children sought out and gave gifts. These took [the children] upon their backs, and carried them then to the temple of Izcoçauhqui. There [the
[304 parents] pierced their ears; thus they placed a sign upon
852] them, while their uncles and aunts[70] looked on. Afterwards all feasted.

776 [Izcoçauhqui's] ornament was [thus]: black was smeared about the lower part of his face. About his head he bore a circlet set with green stones; he wore a paper crown with blue cotinga feathers and a spray of quetzal feathers; he had a crown of arrowshafts; a crown of spear-shafts;[71] he had

Auh yn iquac ilhuiçquintilloia, cexiuhtica: ipan itlamian yxcalli: quiçiptlatiaia in motecuçuma, ixpan tlacotonaloia, cepaltemjlilo,

ouhquiltamalli nechiuilloia, in ocenacalpan: achto ixpan quimanjlaia in tlatl, çanpan qualoia.

Auh yn jxvviouan, iuh cenjllujtl, in quicuicatia, quitecuipachilia, quitepenacilluja, caiacachilluja:

auh aiac vel cenaçaia in cenalco, uelacaoalilloia, ynjc amo aca metlatiz, mochichinoa: ipampa in iancuicuan oqualac ouhquiltamalli, ynjc otlamanalac.

Auh in pipiltzontli, muchintin quiqutlaxquixia: yn aca cuatl: cuijatl, xocjli, axolotl, tzotzl: in çaço tlein ocacic inicli, ycamac centlaçaia in tlecujlli: ic mjtoaia, motlaxquja yn ixca.

Auh yn ciocuc, noujan tlatlaoaia in vevetque, ylamatque: iuh quitoaia, quitlaniauilloia yn tlatl, tezcalcuuja.

Auh nauhxiuhtica, yn oc cenca, mauiztililoia, ilhuiuh: iquac motecujtotiaia yn motecuçuma, ixpan yn jiuucal, xiuhtecutli, ytocaiocan tzonmulco.

Auh in jquac hy, vel muchitlacat, vel no inquich tlacatl, quipalaoaia, quijtecquja, in vetli, in pipiltzontli: ic motocaiotiaia, pillaoano:

yoan vncã quintlatiaia, quinnahuitiaia in pipiltzontli. Ce cioatl, ce oquichtli, in quintemoaia pilhoaque, quintlauhtiaia; ieheantin quimamatihuja, vmpa quimocaoaia, yn ixcpan iacoçauhqui: vmpa quimacaxxapotlaia, quinnacaxnicnjaia: inhquin ic quinnachiotiaia, ynjc quimitta, yntlaoan, ynnaujoan: çanpan ,tlaqualo.

In jnechichioal catca: tilitica motenaujltec, chalchiuhtetela, xiuhtotomacale, quetzalmjiaoaio, mjtoaue, tlacotzmoue, xiuhcoonacoche, amacomeapanale, no tzitzile, cocujole, tiuhtemcatlatlapanqui yn jchimal, tlachieltopile.

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66. "*Una de las hierbas que se comen cocidas se llama huauhquilitl, que son blodos, es muy verde, tienen las ramas delgadillas y chillas, tienen las hojas anchuelas. Las tallas de esas hierbas se llaman huauhcali y la semilla se llama de la misma manera; esta hierba se cuece para comer, sabe a espinos, esprimense del agua que se cuece para comerse; hieruese tamales de esta hierba los cuales se llaman quiltamalli.*" Sahagún, *op. cit.*, Vol. III, p. 233. On p. 318, *huauhquilitl* is defined as *Amaranthus hypochondriacus Amaranthaceae*.

67. In the corresponding Spanish text, the children's parents roasted these animals. In the *Historia general*, Vol. I, p. 297, Sahagún writes that the old men received the animals from the children as offerings and threw the offerings in the fire.

68. *Ibid.*, Vol. I, p. 298; see *tenalchiqui* in Simeon: *op. cit.*

69. Described as the 64th temple in Tenochtitlan. *Ibid.*, Vol. I, p. 227.

70. Corresponding Spanish text uses the word *padrinos* (godfathers; patrons or protectors). Molina (*op. cit.*) translates the words *tiachi* and *tiachi* as uncle and aunt.

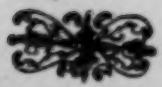
71. *Chalchiuhtotolli*—a strap for the head, set with jeweled disks, the front side bearing the figure of a cotinga (*tzinitzcan*); *quetzalmiaoatl* or *xiuhtotomacalli quetzalmiaoayo*—a form of feather mosaic work in the form of a rectangular case, broadening upwards; *mitquall tlacochtequall* or

3: Sahagún M-5 (1529-1590) 1951 NU7 Aztec NU7

X 796
[346]
[534]
[417]

Tlacochcalco; and, before he arrived there, at a place which they called Tlapitzauayan, the women withdrew and left him. Arrived at the place where they were to kill him, he ascended the steps himself; on each of them he shattered one of the flutes which he had played as he walked, all during the year. When he had reached the summit [of the pyramid], they threw him upon the sacrificial stone; they tore out his heart; they brought down the body, carrying it in their hands; below, they cut the head off and ran through it [the crosspiece of the skull rack] which is called *tzompantli*. Many other ceremonies were enacted in this feast, which are set forth at length in their account, *fol.* 53.

llamauã tlapitzauiuã, apartauãse las mugeres y dexauãle: llegádo al lugar, donde le auiã de matar: el mismo se subia por las gradas, en cada vna dellas, hazia pedaços vna flauta de las cõ que andaua tañendo todo el año: llegado arriba, echauãle sobre el tauã sacauanle el corçaõ, torauã a decendir el cuerpo abaxo en palmas, abaxo le cortauã la cabeça y la espetauã en vn palote que se llama Tzompilili: Otras muchas cerimonjas, se hazãl en esta fiesta: las quales estan escriptas a la large en su historia. fo. 53.



X 796 [805 776] The ninth month they called Tlaxochimaco. On the first day of this month they held a feast in honor of the god of war, named Uitzilopochtli. In this they offered him the first flowers [grown] in that year.

Chapter 9
Tlaxochimaco

[23] 262 On the night before this feast, all busied themselves in killing fowls and dogs, in order to eat them, and in making *tamales* and other things concerned with food. Then, very early in the morning of this [778] feast, the priests of the idols decked Uitzilopochtli with many flowers; and after the statue of this god was adorned, they decorated the statues of the other gods with garlands and strings and wreaths of flowers. And then they decked all the other statues in the tribal temples and young men's houses. And in the houses of the *mayordomos* and leading men and common folk, all decorated with flowers the statues which they had in their houses.

X 796 536 Having decorated the statues of all the gods, they then began to eat that fare which they had prepared the night before: and, a little after eating, they started a kind of dance in which the noblemen, with women, together danced grasping each other's hands, and the ones embracing the others, arms thrown about each other's necks. They did not dance solemnly in the manner of a ceremonial dance, nor did they go through the movements of a ceremonial dance; but they went step by step, to the rhythm of those who [534] 778 beat [the drums] and sang, all of whom were standing, a little to one side of those who danced, near a circular altar which they called *mowoztli*.

This chanting lasted until nightfall. Not only in the pyramid courtyards but in all the houses of the leading men and the common folk they beat [the drums] and sang with a great din until night. And [273] the old men and the old women drank wine; but no young man nor young woman drank it. And if [any] of them did drink it, they punished them surely. Many other ceremonies were performed in this, which are [described] at length. Etc.

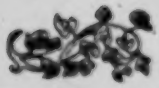
Al nono mes llamauan Tlaxochimaco: El primero dia deste mes hazian fiesta a honrra del dios de la guerra llamado Vitzilobuchtli: offreciasle en ella las primeras flores de aquel año.

Cap. 9
Tlaxochimaco

La noche antes desta fiesta ocupauanse todos en matar gallinas y perros para comer, en hazer tamales y otras cosas concernientes a la comida: luego de mañanjta el dia desta fiesta: los satrapas de los ydolos, componjã có muchas flores a Vitzilobuchtli, y despues de compuesta la estatua deste dios: componjan las estatuas de los otros dioses con guirnaldas y sartales y collares de flores: y luego cõponjan todas las otras estatuas de los calpules, y telpuchcales: y en las casas de los caciques y principales y mayordomos, todos componjan las estatuas que tenjan en sus casas con flores.

Compuestas las estatuas todos los dioses: luego començauan a comer aquellas viandas que tenjan aparejadas de la noche passada, y desde a vn poco despues de comer: començauan vna manera de bayle o dança: en la qual los hombres nobles con mugeres juntamente baylauan asidos de las manos y abraçados los vnos con los otros: echados los braços sobre el cuello el vno del otro: no dançauan a manera de areyte, nj hazian los meneos como en el areyte, sino yvan paso a paso: al son de los que tanjan y cantauan los quales estauan todos en pie, apartados vn poco de los que baylauan, cerca de vn altar redondo que llamauan *mouuztli*—

Durauo este cantar hasta la noche: no solo en los patios de los cues: pero en todas las casas de principales y macegoales, tañjã y cantauan con gran boceria hasta la noche: y los viejos y viejas beujan el vctli: pero ninguno mancebo nj moça lo beuja: y si alguno lo beuja castigauanlos rezissimente. Otras muchas ceremonjas se hazian en esta: que esta a la larga. Etc.



The eleventh month they named Ochpaniztli. On the first day of this month they celebrated a feast to the mother of the gods, named Teteo innan, or Toçi, which meaneth "Our Grandmother." They danced in silence for the honor of this goddess, and in great silence slew a woman dressed with the ornaments with which they represented this goddess.

Chapter 11
Ochpaniztli

Five days before this month began, all the feasts and merry making of the previous month ceased. Entering this month, they danced eight days without singing and without beating the two-toned drum. These past, there came forth the woman who was the likeness of the goddess whom they name Teteo innan, arrayed with the ornaments with which they pictured the same goddess; and a great number of women came forth with her, especially the medicine women and midwives. And they split into two bands and fought, pelting each other with balls made of tree parasites and from the leaves of the *tuna* cactus and with balls made from the leaves of reeds, and with flowers which they call *cempoalxochitl*. This merry making lasted four days.

These ceremonies and others of like kind ended, they brought it about that that woman should not know she was to die, so that she should neither weep nor be saddened; for they held that to be an omen of evil. The night when she was to die having fallen, they decked her very richly, and persuaded her that they were taking her so that some great lord might sleep with her; and they bore her in great silence to the pyramid where she was to die. Having taken her up, one [of the priests] took her upon his back, shoulder against shoulder, and swiftly they struck off her head, and then they flayed her. And a stout youth put on her skin.

This one who wore the skin of the woman whom they had slain they then bore off with great solem-

1. *Mexicatl translation: September.* De dicer ans.

Al vndecimo mes llamauan Ochpanjtzli: El primero dia, deste mes, hazíã fiesta a la madre de los dioses llamada Teteu inna o Toci, que quiere dezir nuestra abuela: baylauan a honrra desta diosa en silencio y matauan vna muger en gran silencio vestida con los ornamentos que pintauan a esta diosa.

Cap. 11.
Ochpanjtli.

Cinco dias antes que començasse este mes: cessauan todas las fiestas y regocijos del mes passado entrando este mes, baylauã ocho dias sin cantar, y sin teponaztli: los quales passados, salia la muger que era ymagen de la diosa q̃ llaman teteu inna, compuesta con los ornamẽtos con que pintauan a la mjsma diosa, y salian grã numero de mugeres con ella: especialmente las medicas y parteras: y partianse en dos vandos y peleauan apedreandose con pellas de pachtli y con hojas de tunas y cõ pellas hechas de hojas de espadañas, y con flores que llamã cempoalxochitl. Este regozijo duraua quatro dias.

Acabado estas cerimonjas y otras desta calidad: procuraua que aquella muger no entendiesse que auja de morir porque no llorasse nj se entristeciesse porque lo tenjan por mal agüero: vestjda la noche en que auja de morir, atauiauanla muy ricamente, y hazíãla entender que la lleuauan para que durmjesse con ella algun gran señor: y lleuauanla con grã silencio al cu, donde auja de morir: subido arriba, tomauala vno a cuestas espaldas con espaldas, y de presto le cortauan la cabeça, y luego la desollauan: y con mancebo robusto vestiase el pellejo.

Este que vestia el pellejo desta que mataua: lleuauale luego con mucha solenjdad y acõpaña-

The twelfth month they named Teotl eco, which meaneth "The Arrival of the Gods." They celebrated this feast in honor of all the gods; for they said that they had gone to a number of places. They observed a great feast on the last day of this month because their gods had arrived.

Chapter 12
Teotl eco

On the fifteenth day of this month the young men and boys strewed boughs on all the altars and shrines of the gods, both those which were in the houses and those which were along the roads and crossroads. And for this activity which they performed they gave them maize; [to some they] gave a large basket full of maize, and to others two or three ears.

On the eighteenth day arrived the god (who is always a young man whom they called Tlamacazcacuil; that is, Titlacauan). They said that, because he was young and strong, he traveled better and arrived first. They then set forth food on his pyramid, and that night they ate and drank, and all made merry, especially the old men and the old women, who drank wine because of the arrival of the god. And they said that with this rejoicing they washed his feet for him.

On the last day of this month was the great feast; for they said that all the gods then arrived. On the eve of this day, at night, they made, on a mat, a very closely packed small cake of cornmeal, in the shape of a cheese. Upon this small cake the gods impressed the print of a foot as a sign that they had come. All night long the principal priest watched, and came and went many times to see when he would descry the print.

Seeing the mark of a footprint, the priest then cried out, saying "Our lord hath come!" Then the priests of the pyramid began to sound horns, and conch shells, and trumpets, and other instruments of these

Al doceno mes llamauan Teotl eco, que quiere dezir la llegada de los dioses celebrauan esta fiesta, a honrra de todos los dioses, porque dezian que auian ydo a algunas partes, hazian gran fiesta el postrero dia deste mes, porque sus dioses auian llegado.

Cap. 12
Teotl eco

1 A KL. A 10
2 b A los quinze dias deste mes: los b 11
3 c moços y muchachos, esparzian c 12
4 d todos los altares y oratorios de los d 13
5 e dioses: assi los que estauan dentro de e 14
6 f las casas como por los caminos y en- f 15
7 g cruzijadas, y por esta diligencia que g 16
8 A hazian dauan mahiz, algunos dauan A 17
9 b vn chiquyvit lleno de mahiz, y a otros b 18
10 c dos o tres mazorcas. c 19
11 d A los dezisiete dias: llegaua el dios d 20
12 e (que siempre es mancebo que le e 21
13 f llamauã tlamaxincuil: este es titla- f 22
14 g cauã) dezia que por ser mancebo y g 23
15 A recio, caminaua mejor, y llegaua pri- A 24
16 b mero: luego ofrecia comida en su es, b 25
17 c y aquella noche comian y beuian y c 26
18 d regozijauan todos: especialmente los d 27
19 e viejos, y viejas que beuian vino, por la e 28
20 f llegada del dios: y dezian que lo f 29
lauauã los pies con este regozijo.

El postrero dia deste mes era la gran fiesta: porque dizen que todos los dioses llegauan entonce: la vigilia deste dia, a la noche hazian encima de va petate de harina de mahiz vn mollezuelo muy tupido de la forma de va queso: en este mantezuelo imprimian los dioses la pisada de va pie en señal que eviã llegado: toda la noche el principal estaua velando y yva y venia muchas veces a mirar quando veria la pisada.

En viniendo el sacerdote la señal de la pisada luego dana bozes diziendo, llegado a nuestro señor: luego començauan los mejicanos del es, a tañer cornetas, y caracoles, y trompetas y otros instrumentos de los

[796 X 805 776]
[465]
[776]
[273]
[252]
[5 34]

3. [illegible]

which they then used.

And four times they appeared before the people. They were looked at; they were made to be seen by the people; they were made known. They gave them and provided them their paper vestments.

The first time they were given, and ornamented with, red; they were [dressed] in red; their paper garments were red.

The second time their paper ornamentation was white.

The third time they again bore their red vestments.

The fourth time, white.

This last time, they ornamented them and gave them presents; for this last time, they wore [this array]—so that in it their fate would come, they would be slain, they would breathe their last, they would be the [sacrificial] striped ones. For this last time, they took their red array.

No more did they change [their garments]. And they ornamented them as the striped ones with liquid rubber.

And those who had captured prisoners, who had captives whom they had taken, also anointed themselves with red; they covered themselves with feather down; their hands and feet were covered with white turkey feathers.

And also they were given costly insignia; [but] not given [to keep] always—only that they should smoke with them; that they should dance the captives' dance with them.

Only thus they appeared and were seen; only thus men marveled at them; only thus [garbed] they celebrated the feast; only thus did one make known to men that his captive was to be offered as a sacrifice.

And he bore his shield, which went resting on his arm, and he carried his rattle stick, which he went rattling, and he proceeded planting his rattle stick on the ground, and it rattled and jingled.

And all those who had captives, those who had taken prisoners, were thus garbed—they whose captives would be offered as sacrifices when the Feast-day Tlacaxipeualiztli came.

Auh nappa teixpan nenci, teixpan quiçtilo, tiititilo, teiximachilo, quintlamamaca, quinnamaca yn jnnamanechichioal:

ynic ceppa maco, ynic chichioalo, tlauhio, tlauhiotiuj, tlatlactic, tlauhio yn jmamatlatquj.

Jnic vppa ixtac, yn jnnamanechichioal.

Jnic expa, oc cepa ichoatl yn intlatquj ietiuh, tlauhio.

Jnic nappa, ixtac,
icoen quinchichioaia, icoen quinmacaia, icoen quiçquj, ynic ipan intequiuh verxix, ynic quintlatlatixque, ynjc ihjiotl quiçaz, ynic oacanxque ça icoen quicuj, yn intlatquj, tlauhio:

796X 289 292

socmo quipatla, socmo quipapetla: yoan vitica quinonhoanchichioa. [317]

Auh in tlamanj, in temanj, in male, in texcinj, no motlauhoça, mopotonja, motzomaia yn jma, yn icxi ixtac totoliuhca. 796X 292 [237]

Auh no macoia, tlaçotlanquj tlauixtli, amo icoen macoia, çan ipã tlatectenjaia, çan ipan momalitoiaia:

çan ic nenci, çan ic itto, çan ic tetlâmauiçoltia, çan ic ipan ilhujda, çan ic tetlatixia, ynjc oconno ymal:

yoan ychimal ietiuh, ynac mantiuh, ic momamantiuh: yoan ichicaoac ietiuh, chicaoçotiuh, qujxiloquetztiuh in chicaoztli, chachalaca, cacalaca. [714 534]

Auh mochinti, ioh mochichioaia, yn inquichtin, maleque, in tlamanjme: yn jamalhoan cahoaxcque, yn iquac oncic ilhujtl tlacaxipeualiztli.

[illegible] and University of Utah, 1950; Monographs of the School of American Research [illegible] No. 14, Pt. II), p. 13. On use of worn pupil, and its relevance to Aztec names, see op. cit., p. 17 and n. 60.

Yet again an eagle[-costumed warrior] came out, doing just as had been done. All four [acted as if] fighting. They raised their shields and war clubs [as offerings] to the sun.

Now no longer did they delay, by turning back. When they came out, they came out dancing, they went in order. As if lying down on the ground, as if crawling along, flat on the ground, they went looking from side to side; they went up leaping and fighting.

And thereafter the Youallauan came forth, garbed like Totec; only he came last, after the others, behind the four great eagle and ocelot [warriors]; they lifted up their shields and war clubs, offering them and dedicating them to the sun.

Then all the impersonators, the proxies, of all the gods[16] emerged in order, ahead of all. They were called the lieutenants, the delegates, the images.

Similarly, they proceeded; they came in order; they came together. All came down. They came hence, from Iopico, from the very top of the [pyramid] Temple of Iopiltli.

And when they had come down below, on the ground, on the earth, they gathered around the circular, flat, sacrificial stone; they seated themselves according to rank on large chairs called *quecholicpalli*.

And when they were seated, when they were arranged according to their importance, again the first in order was the chief priest, the Youallauan;[16] because it was his right, his office, that he should slay, offer as sacrifice, [that] with his hands he should destroy—with his hands hack open each of the captives destined for sacrifice.

When this was done, then trumpets were sounded; conch shells, large sea shells, were blown; men put their fingers in their mouths and whistled, and there was singing. With singing of songs and blowing of trumpets, they arrived. The Cuecuexca placed themselves in order, their shoulders decked with feather banners, and they encircled the offering-stone.

One [of the captors] quickly seized a captive. The captor, he who owned the captive, seized him by the head to bring him to the offering-stone.

When he had brought him there, he offered him wine;[17] and the captive raised the wine four times

Oc no cepa cenmel oalquiça, in quoalteli, çan ic mochiuj in quichioaia, oallachecoaia in nenjnj: conjeujlloia yn jechimal, yn jumacquauh in tonatiuh:

socmo oalcecoaia, ynic oaltzinilotia, çan njman ic oalquiatimanca, mixtitiujtze, momamaxtiuj: iuhquin tlalli itco motetecatiuj, iuhquin tlaltitech tlejnjli, mococamahuiuj, nanacaztlachiiiuj, hacochcholoiuj, tlatlaieccuiuj.

Auh in ic iuhquj njman oalquiça, yiooallacoa, totec ipan quiztiujtze, ça oallatoquilia, ça oallatzacujtiuh, ça oallacujtlapiloca, ça quinoalcentzacujtiuh in nauiteo, vencinti in quaquauhti, yn ocelo, ça oalmaçoa, oalmoana, conjeujlia yn iechimal yn jumaquauh in tonatiuh:

njman ic ic oalquiça oalmoiolhia, oalmotecpana, yn ixquichtin teixiptlacoa, yn jquatilocoa in ixquichtin teteu: motocaiotiaia tepatihui, tepatilloua, teixiptlati:

çan ic no yuj in ujh.motecpantiuj, comonotiuj, ynic oalcemo: vmpa oalpeoa in iopico, vel icpac in teucalli iopitli.

Auh yn oacico tlatzintla, in tlalchi, in tlaltitech: njman quijaoalo in temalacatl, yn ocmiaoaloque, motlatlalia tecpantoque, ypan veuey icpalli, itoca quecholicpalli.

Auh ynic onoque, ynic tecpantoque, cuecuexca ic no cuele teiscantica, tlaiacatitica, in iocallaca: ichica ca iequjuh, ynciacuiil catca, in tlamictia, in tetlatlatia, ymac polioa, ymac xamanizuj yn ixquich quaultecatl:

in ic iuhquj njman tlapiçalo, teccintli mopicna, quiquixtli, mapipitzoa, yoan cujco: cujcapan tlapitzalpan, in oalmoiacatia: motecpana in cuecuexca, quiquequechpanocuiuj, aztapanjel, quijaoalo in temalacatl.

Ce cantiquiça in malli, icpac cuextitli in tlamanj, in male, ynic quiquiça temalacac:

yn ocuitiqua, quimaca vetli: auh yn vetli nappa coniuvilia in malli: auh çatepan cuej piantica:

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15. Durán, in op. cit., pp. IN ff., names Uitzilopochtli, Quetzalcoatl, Tezi, Tepi, Tezc, and Itzcuepoliuhqui.
16. Quecholicpalli: Spanish equivalent "el principal sacerdote, de aquellos dioses que se llamaua Quilaxtla."
17. Ixtlilxochitl (op. cit., p. 68) says the captor raised the wine; Sahagún says the prisoner.

Twenty-second Chapter, in which are described the celebration and blood sacrifices which they made in the second month, known as and called Tlacaxipeualiztli.[1]

And this was when the rattle boards were sown[2] there at the Temple of Yopitli. And they, the old men belonging to the Temple of Yopitli,[3] sat singing and rattling their rattle boards until the day was done. Thus they came to spend the day, to celebrate the feast all day, coming to pass the day. Thus the whole day passed.

And [because] flowers were offered, [the feast] was called "The Offering of Flowers"; for all the various flowers which had newly blossomed were first [fruits]. It was the first flowers to appear which were thus given as offerings. None might breathe the scent without first providing an offering. They made or laid offerings of whatever little flowers they saw, which spread out bursting, popping, rustling into bloom—the flowers of spring. Small, little, tiny ones; little stone [flowers], however few, small, arid tiny; little wooden ones, they carved and bound together.

And in order to gather the flowers, they all went together to the fields, since some who worked in the fields came there to sell them.

And when this was done, they ate *tamales* made of wild amaranth seed.[4]

Especially the Cozteca, they who belonged to the district of Coatlan, esteemed [these *tamales*]. They offered them to their god[dess], called Coatl icue or Coatlan tonan.

[For] they placed trust in her; she was their confidante; they depended upon her; she was their support. To her they lifted their voices.

And also at that time were hidden away the human skins[5]—placed aside, abandoned. There at the Temple of Yopitli they were all buried.

Jnjc composli ommc capitulo, vncã moteneoa yn ilhuitl, yoan in nextlaoalizth in quichioaia in ipan ic vme metztli: in mitoaia, in motenteoaia, Tlacaxipeualiztli.

Auh in iquac y, niacachpixolo vmpa iopico: auh ça ichoanti, in calpulotenque, vmpa pouhque iopico. cujcatoque, niacachotoque, yc ouetzi cemilhuitl, in tlacemilhuitilitoque, ic tlalhuiquiquitoque, ic tlalhuinextitoque, tlalhuiçulitoque, ihuiçulotoque, ic ueuetzi cemilhuitl.

yoã xochimanalo ynic mjtoa xochimanalo, ca in ixquich nepapan xochitl, in iancuican cueponj, yiacatiuitz: yn iiacac vitz xochitl ic tlamanalo, aiac achto quinecuj, intlacamo achto ic tlamanaz, quiuenchioaz, quiuẽmanaz, in çaço tlein xochitotiti quittaia, cuecueponioc, cuecuepocaioc, tlatlatzcaioc, in tonalxuchitl, hacquj, aquiotoa, hacquipipil, hacquiotoa, çan quecizquj, çan quecizquiotoa, çan quecizquipipil, çan quecizquiquauhtoua quicuicuitlalpia, quiilpia.

Auh ynic xuchiteremoaia, quicenpanocuitiuj in milli, tel cequj quioalnamacaia, in millaca:

auh yn iquac y, quiquaia tzatzapaltamalli:

oc cenca ichoanti quimauiztiliaia in cozteca, in coatlan calpulli itech pouja: quitlamanjlia yn intecuh, inoa coatl icue, coatlan tona:

yn jtech tlaquauhtlamati, yn jnnetemachil, yn jtech moquauhtoca, yn inquauhtin, yn jtech motzacuilia.

Auh çan no iquac tzatlalilo, ommotlatia, ommococoa, yn jmmuio tlaca, vmpa iopico omactiuj:

[796 X] [534] [796 X 824] [784] [532] [796 X 432] [262]

1. The corresponding Spanish text specifies: ". . . que fuesen en el postrero dia del segundo mes, que se decia Quauhquahuitl."
In Chapter 3, this month is correctly named Tepeilhuitl.
2. Este sembrarse zizmal-Spanish—"Y se dice 'se sembraron zenzales'." (Cordova: "Vocabulario latino," p. 294). Sahagun (op. cit., p. 77) has, for sembrado, "fueron sacar las almorranas mas dos veces."
3. "Los viejos de aquel templo," according to Sahagun's Spanish text.
4. Cf. Sahagun, Historia de las cosas de la Nueva-España, p. 92, n. 3: zenzapaltamalli—"Pan-dice pasar zenzapaltamalli, de zenzapalli, digase un barro pequeñito, de zenzalli, arroz de zenzal."
5. Regarding Sahagun (op. cit., p. 78) says the "pieles corrompidas," Cordova (op. cit., p. 295) has, for pasar tzatzapaltamalli, "y se llamaba, 'se sembro los panes'"; the corresponding Spanish of Sahagun reads: "sembraban sus algunos zenzal."

kept about. And the priests also danced. It was called "the leap in the mouth of Tonacat."[17]

There were paper rosettes fastened upon [the priests'] foreheads; they decked their heads with white feathers. And they smeared honey on their lips; their lips were gleaming. They had paper breech clouts. And their black feathered staves had jackdaw feathers in the form of a cup, and a round ball at the base, also of black feathers. The black feathered staves also were called black rain-bird [staves].[18]

And where they went grasping [the staves] were papers painted with black scroll designs. And these [priests], as they danced, made circles with, and struck, their black feathered staves on the ground.

And only in the tribal temples were those who beat the drums for them, seated upon the ground. They beat the upright drums; they sat beating gourd rattles; they sat rasping gourd rattles and beating turtle shells.

And all the masters of the youths, the young seasoned warriors, and the youths were spread out, dancing elsewhere [a dance] called the serpent dance.

And hence [they named what] was danced a serpent dance, because they moved back and forth, and from side to side, and met each other face to face. They went holding each other's hands as they danced.

And also a number of young women danced, having so vowed, a popcorn dance. As thick as tassels of maize were their popcorn garlands. And these they placed upon [the girls'] heads. And they were painted; down to the thighs were they bedecked with feathers. And [these] reached up to their upper arms. And they went mingling with and among those who danced.

Of these, it was said that they embraced, they embraced one; they embraced Uitzilopochtli.

And these girls were very well guarded, that none might covet them, nor ravish them.

And all who danced the serpent dance were well watched, that none might fall into covetousness.

And if anyone were seen seducing one [of the girls], then the masters of the youths threw him to the ground. They dragged him; they stepped upon him as he lay stretched out; they trampled upon him.

chochoteiznonj: auh in tlamacazque no mjtotia, mitoa tzacachocholoa:

amaizquauechimaleiznonj, amaizquauechimaleque, mouequequaponoia ixtac tzolivitica: yoan motecuiocuvia tzontzontlatlonij, ymamomextli, yoan iccatzanatopil, tzanavizl, in ixhquj yteconaio, auh yn itzintzicloio, çan no tzanavitl: no motocaiotia ycujtlacuchcho, in tzanatopilli.

Auh ynjc quizaizaqujtioj, amatl acaxilquj, ynjc tlacujlolli: auh in ichoantin, hin, ynjc mjtotia, tlaiacolca, ic tlatzinitioj yn jxtzanatopil:

auh çan calpulco, in qujntlamotzonjlloia, çan cacaxtic chocaticate: çan tlalpan veuetl in qujxotzona, aiacachotoque, aiacachquezitoque, aiotl qujxotzona, aiaujectoque, aiochiuhtoque.

Auh yn inquich teachcaoan, in telpuchtequjoaque, yoan in telpopuchti, cecnj manj in mjtotia, motemoa mococolca.

Auh ynjc mjhtotia mococolca, ichica aujc viujh, ixtlapal viuj, mjxtanamiquj, in matitech maantiuih ynjc mjtotia.

Auh no cequjntin cioa ichpopuchti, mjtotia inneteol, momomochitotia: centzontecomaci ynjc tomaoc catca, ymomochicaquj, yoan ymicpac contecatiuj, monaoa, yoan in mextzomacaian aci, ynjc mopotonja, yoã ymacolpan onacia: intlan mamantiuj, intzatzalan mantiuj, in mjtotia.

In ichoantin hin, motemoa tlanaoa, tenaoa, qujnaoa in vitzilopochtli:

auh in ichoantin ichpopuchti, cenca vel pialoia, ynjc aiac qujnjxcleuia, ynjc aiac qujncamanalhuia.

Auh yn inquichtin yn mococolca, vel mopiaia ynjc aiac vncan molcuia:

auh inela acu itta, tecamanalhuja: njmã tlalli ic qujxjoqui, in teachcaoan, qujxujujana, qujxitilicpa, qujxiicpa:

17. Corresponding Spanish text: "saltar o bayler de la boca de tonacat"; Garibay (op. cit., p. 298) translates tonacatlachtlahuiz as "se salta el salto de Tonacat."

18. Sahagún's Spanish text specifies only black feathers; cf., however, Relación anónima, Vol. III, pp. 142-3 and 147. The last-mentioned color seems to contradict the "White wax and gum on [their] cut, or temple, y cera en [el] cuello." Tudor (op. cit., p. 108, n. 7) calls tzanatl [tzanavitl] "a dove; cf. Ixtlil., p. 333) used thereby. Of this and cf. tzanatzcan the same [i. e. "the lapwing, der gegen Regen den Regenwurm und heftigen Sturm ausruft, auch dem Gläubigen der Morgenstunde, Lenzbeginn verkündende vögel. Ich habe den Namen dieses Vogels durchaus nur 'Regenpfeifer' übersetzen. Er wird wohl der Vogel sein, dessen Geschrei schlechtes Wetter prophezeit, wenn man ihn der Saat rufend oder Regen." Sahagún (loc. cit.) naively explains: "y por esto llamauan tzanatzcan, por causa de la lauia, que llamauan tlaloc, era el tzanatl." See also supra, p. 96.

All went to be bathed. They went sounding trumpets; they went blowing shell trumpets; they beat clipper discs[10] with pine [hammers].

And all the priests carried on their backs their tobacco bags,[11] and their strings of *maguey* fiber about the neck, from which went hanging the little bags, which were filled with dyed, powdered tobacco. And the fire priest went ahead of them, taking his incense burner and his *maguey* thorn. And, with it, he carried his incense bag.

And leading them went a man, an old priest. He went bearing on his shoulders the mist rattle board, called also the sorcerers' staff, which was thick, broad, very wide, and long—very long. And it rattled; he went along rattling it.

No one else remained at the priests' dwelling; the house was all empty, deserted, tenantless.

And only four stayed there—singers, who sat singing, beating the drum, rattling the turtle shell rattle and the gourd rattle, and blowing the shell trumpet. They sat plying the shell trumpet.

And when they had reached the water's edge, the priests' bathing place, where, at the cardinal points, were the mist houses, thereafter all threw themselves down and seated themselves, trembling, shivering, quaking with cold, their teeth chattering.

Hereupon spoke the old man called the old precious stone priest; he said:

"[Behold] the place where the serpents are wrathful, where the water-gnats buzz, the place where the ducks alight, where the white reeds rustle."

When he had thus spoken, thereupon all plunged into the water; they churned it up—beating the water with their hands and with their feet, crying out. Speaking hoarsely, they mimicked all the birds.

Some spoke like ducks, babbling; some mimicked wading birds, speaking like them; some imitated water ravens, talking like them; some talked like [large] herons, some like kingfishers, some like cranes.[12]

Where they bathed, there in their midst were

Viloa, onnevetemalo, tlapiçalotiuh, quipictiuj, in teccintli, cobcoxiloc chihilitli.

Auh in muchintin tlamacazque, quimamama yn imiyiequach, ynmecacozquj, inmemecacozquj, itech pipilcatiuh yn imiiequach, ontetentiuh yiaquallí: yoan quinjacantiuh in tlenamacac, ytlemauh ietiuh, yoan yuitz ietiuh: yoan itlan cana icopalxiquipil.

Auh ce tlacatl quatcujlli triacantiuh, quiquechpanotiuh, xiochicaoaztli, no itoca naoalquauhtl, petlatl, patlactic, patlacpol: yoan viiac, vitlatztic, yoan cacalaca, quicacalatztiuh

aocac ce onmocaoã calmecac, cemjchictiuh, cactimoquetza, cactiuetzi in calmecac.

Auh çan naujntin in vmpa onmocaoa cujcanjme, cujcatoque, teponaçotoque, xiochiuhtoque, xiacachtoque; quipiztoque in quiqujztli, quiquiçtoque.

Auh yn oacito atenco, yn jnnealtiaia tlamacazque? nauhcampa in manca yn xiuhcalli, njman ie ic netetreco, netlalilo, tlatziztilca, tlaviujoca, tlacuecuecha, netlantziztilitzalo:

in ie iuhquj njman ie tlatoa, in vese itoca chalchiuhquaqujlli: quitoa.

Coatl ycomocaiã, amoiotl ycaoacaian, atapalcatl ynechiccahuaian, aztapilcuecuetlacaian:

yn oconjto y, njman ie ic onnetepeoalon atla, tlachachaquaztinemj, yn atlan, tlamaujtectinemj, tlacxiujtectinemj, xtlacxiuitectinemj, tzatzitinemj, ycacetzinemj, quintlaichecalhuja yn ixquichtin totome: cequj canaultlatoa, tlacacauja, ceq'ntin quintlaichecalhuja, in pihpiztzi, pipiztzlatoa: cequintin quintlaichecalhuja, yn acacalome, acacalotlatoa: cequintin aztatlatoa, cequintin axoquenclatoa, cequin tecujlcoioclatoa:

yn vncan maltiaia yn, tlanepantla manca in cuen-

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10. *Cháhlil*: cf. Gabriel Saldívar: *Historia de la música en México* (Mexico: Editorial "Cultura," 1934), p. 21; *cahcahtlac, cacaxtli (cacal)(?)*.

11. "*Todos llevavan a questas, unos tabaquillos anudos con unos cordezicos de xtlali, con unas bolsas al cabo: y de otros tabaquillos, unos llenos de polvos pintados, pendian con los mesmos tabaquis, que llevavanos pendientes: y en aquellos tabaquis llevavan una manezia de barrena, hueca a la manera de cañutos de romero, que ellos llevavanos pendientes, que era ofrezentando con ellos, y con punbas de unas yervas que ellos llevavan pues, que se crian dentro de estalla*" (corresponding Spanish text).

Clavijero (*op. cit.*, Vol. I, p. 97n.) writes: "*Acacatl: canal cane, pipil tobacco. The Mexicans had three kinds in use: the pipil or Nicotiana macrophylla Sibth.; the quauhyetl: quauhtlale nicotiana, pipil tobacco, or Nicotiana rustica L.; and petatl: petatlac acatl, pipil tobacco, or Nicotiana tabacifolia L., whose cultivation is carefully observed in gardens called tequauhtli: pipil tobacco, quauhtli, grand, or enclosed or support or perpetual: petatlac acatlan, pipil tobacco. When smoked, tobacco was mixed with aromatic wood, aromatic herbs, and shavings.*" Cf. also *ibid.*, Vol. II, p. 136.

12. These birds are described in Lib. XI, cap. 6, § 5 of Sahagún. Cf. Robredo, ed., Vol. III, pp. 168-81. Other editions show respectively as (probable): green-winged teal; three Amerikan egrets or herons; kingfishers (*amapoyon* or *amapoyomitl*); and swallows (*Códice Ramírez*, p. 118, notes 3-7).

And when this was done, then he scattered incense. And when he had scattered it, then they gave him his mist rattle board, and he rattled it, he shook it, he raised it as an offering [to the god].

And when they finished, then all departed, [the crowd] broke up, all dispersed and scattered, each one going to his priests' dwelling. [But] the novice priests, them they only took to their houses.

And when they had entered the priests' dwellings, then all put off [their adornments], and sat in order.

And at night, thereupon began and took place a feast, on the top of the Temple of Tlaloc.

The horizontal drum was beaten, flutes were played, conch shells and reed pipes were blown. There was song. The horizontal drums croaked, growled, and droned, and rattles were rattled.

They caused those who were to be slain, the likenesses of the rain gods, to spend the night in vigil.

And when midnight came, when night divided in half, then began the slaying. First to be slain were the captives. They became as the fundament [of those who followed]. And when [these] died, thereupon died [the impersonators of] the rain gods.

Then also [was the time] when they burned all the paper offerings, and the quetzal feathers, and various [other] precious feathers; and some of the green stones—well-formed, those which were in no way blemished, which had no defects, as well as some of the green stones which were rough and brown, or dark.

And when they slashed open the breasts [of the victims], when they opened the breast of one of them, they seized his heart; they placed it in a vessel, painted blue, named the cloud vessel, which was painted with liquid rubber on four sides. And it was decked with paper dotted with drops of liquid rubber, with much rubber,—full of rubber.

Thus they did to all the impersonators, and they cast all their hearts there [into the cloud vessel].

And when this was done, at midnight, when they were slain, all the bystanders, who were watching, all had in their hands their wormwood flowers.[27] They walked thrusting [these], lunging with them to and fro, and fanning their children [with them]. It was said that thus they frightened away the worms, that their [children's] eyes might not become wormy. Some put [the flowers] in their ears. Some just walked carrying them gathered in their hands.

Auh in ie iuhquj, njman contepeoa yn jiaulitli: auh yn ocontepeuh, njman conmaca yn aiochicaoaztli, conocacalatza, conujujxoa, coniyioa. [796 X]

Auh ỹ ontzonquiz, njman ic viujloca, cecenmanoa, momoiaoca, xitinoca, viuj yn jncacalmecac: auh yn tlamaztoton, çan qujnujujca yn inchachan.

Auh yn onnetecoto calmecac, mec nexixitinjlo, netlatlalilo:

auh yn oniooac njman ie ic peoa, in tlalhujmamanj, in teucalticpac tlalocan:

teponaçolo, tlapitzalo, iehoatl in mopitza teccizcliq yoan acateccizcli: cujco, yn teponaztli, mjmjlcatoc, nanalcatoc, iuhqujn qujqujnacatoc, yoan aiacacholo: [534]

qujntoçauja in miquinque yn imixiptlaoan tlaloque.

Auh yn oncic ioalnepantla yn iquac xeliuj ioalli: mec peoa in micoa, iacattiuj in mamaltin miquj: iuhqujn inpepechoan muchioa: auh yn onmjcque, njman ie ic miq' in tlaloque:

njman no yquac tlatla, yn izqujch nextlaoalli amatl, yoan in quetzalli, yoan in nepapan tlaçoihujtl: yoan cequj chalchiujtl yn jcucic, yn atle itlaciuiz, yn amo tlaciujce: yoan cequj olchalchiujtl, iaiauhquj, iaiactic, anoço yiauhtic.

Auh yn iquac qujmeltetequj, in oc onpeti yiechiqujuh, conanjlia yn iiollo, contlalitiuj comjc, tlatzouilli motocaiotia, mixcomjtl, nauhcampa in tlavlxaoalli: auh yn itlaquen amatl tlavlchiipinilli, cenca vllo moca vlli: [415]

much iuh qujnchioa yn isquintin teixiptlaoan, much vmpa contlaztimanj yn jniollo.

Auh yn iquac muchioa ioalnepantla, ynjc mjcoa: yn izquijchtin tlatlattaque, in tlatlachia, muchi imixtauhiixtochiuh, inmac tetentinemj, qujtlaclaujtzotinemj, aujc qujtlaztinemj, ic mêcapeujtinemj, yn inpilhoã, qujlmach ic qujnpeujaia in ocujlti, ynic amo yxocujlloazque: cequintin in nacaztitlan caaquja, cequjn çan qujmamapictinemj. [755 278]

27. Artemisia ludoviciana is recommended for salt water, according to Bye, *Collected Works*, Vol. II, Pt. 3, p. 70.

X 796 space], once more they circled back and returned [whence they had started].

[535] And, when it all ceased, already it was late at night,

[512] already time for all to sleep, as when one noddeth; today [that would be] at about the ninth hour.

● [534] And when all had stopped, when the ground drum was undone, then all dispersed, all went, all betook themselves to their homes. The great noblemen,

[373] when it was done, were accompanied by torches; they went lighted by torches, carried for them, to their homes.

And the women who had danced then were assembled, after there had been the song and dance, and they led them off. Even so was done with the leaders of the youths. They gathered [the women] together, grouped them, rounded them up, placed them together, assembled them, hunted them out,—lest they might go off somewhere, lest someone might accompany them, lest some debauched youth might go with [one of them].

[565] None the less, the noblemen addressed the matrons, that they might go and release some [of the women] or go and leave [one]. Not of their free will did [the women] go elsewhere; it was done on persuasion.

[43] And when they released them, [the girls] were given presents. Gifts were given, and food was given. And likewise, favors were offered the leaders of the women, the matrons. They kept for themselves and carried that which they saved to their homes.

X 796 836 684 And the young warriors, the young warriors who had distinguished themselves, who were worthy of honors, made their plea for the women only in secret, not before others; perchance in his home [such an one] awaited her, perchance elsewhere he called her. Just so, they ate privily.

[548] And the woman came forth only at night and spent only the night [with him]; she departed when it was well into the night.

And if one was noted living in concubinage, thus he aroused anger; thus he gave offense. For this all assembled and held council there in the song-house.

Here, before everyone, they punished him. Because of [his crime] they cut off his warrior's hair dress; they took from him all his belongings—his

[831] adornment, his lip plug. Thereafter, they beat him sorely with a pine stick, verily causing him to swoon; they singed his head with fire; smoke rose, and blisters formed on his body.

And when they had indeed caused him to swoon, then they cast him forth.

vmpa tlantoc, oc cepa momalacachoa, in cujtlauic, oalmocuiepa.

Auh in necaoaloa, ie tlaquauhiooa, ie netetequizpan: yn iuh mixtlaxilia axcan aço ie chicunauj ora.

Auh in ie ixquich, yn onecacaoaloc, yn ompet veuetl, mec cecenmanoa, viujloa, yn ixquichtin viuj yn inchachan: in veuei pipilti, onca caoalo, tlavilpan, tlaujlilotiuj, qujotlatlaujlitiuj yn inchan.

Auh yn cioa yn otmacaque, njman mocentlalia, in ie oncujcoianoloc, in qujiacana, yn iuhq' yn tiachcaoan muchioa, qujnnechicoa, qujntecpichoa, qujmololoa, qujncenquixtia, quĵcentecpichoa, vel qujmixpepena, yn ma aca canapa ia, yn ma aca moteujcalti, in ma aca telpuchtlauelilloc qujujca:

tel in pipilti, qujmonilhujaia in cioa tlaiacanque, ynic cequjntin qujncaoatiuj, tecaoatiuj: amo çan moiocoiaia yn canapa via, tetencopa muchioaia.

Auh yn ontecaoaia, vmpa motlauhtiaia, vmpa tlauhtiloia, yoã vmpa tlamacoia: auh no tlatlauhtiloia, in cioatechcaoan, in cioateiacanque, motlacauja, motlatlacauja, quitquj yn inchachan innetlacaujl.

Auh in teachcaoan, inteachcauh, tlaiacatia, in mauiztililonj, çan ichtaca in qujnnaoatia cioa, amo teixpan, aço ichan in qujchietiuh, anoço canapa in qujnaoatia: çan iuhquj, yn ichtacaquaia.

Auh in cioatl, çan oaliooalquiça, çan moiooalpoloa, oc ueca ioan in quiça:

auh intla aca ittoa, in momecatitinemj, ic tlaqualanjaia, ic tlaiolitlacoaia, ica necentlalilo, yca nenonotzalo, in vncan cujcacali:

vncan teixpan qujtlatzacujltia, ic qujtzotzocoltequj, muchi qujcujlia in ixquich ytlatquj, yn inechichioal, yn itempilol: çatepan qujujujtequj, ocoquauhtica, vel qujhiiocaoaltia, qujquadechichinoa, tlêtlecaleoa, haaquaqualaca, yn inacaio.

Auh yn ouelqujhijocaoaltique, yca oalmaiauj:

wind. And the fourth place which she entered was over there at Xolloco. [And] there she stopped.

[For] these were a part of, and carried together, the four year-bearers—Reed, Flint, House, and Rabbit. Thus do the year-bearers go describing circles, whirling around [as a measure of time].

When, at early dawn, Xilonen was to die, all during the night songs were sung after the manner of the women. Vigil was kept. Everyone passed the night watching; they slept not; the women remained sleepless. They sang the songs [of Xilonen].

And when day broke, then began the dancing. Verily, everyone—the leaders of the youths, the leading warriors, and the valiant warriors bore maize stalks. These were named "bird banners."

Likewise the women danced—those who were with Xilonen. They were pasted with red feathers. And their faces were painted with yellow ochre. Also they colored their faces in two colors: about their lips they were yellow with ochre, and their foreheads were stained with the red of anatta seeds.[9] [They bore] their wreaths of flowers upon their heads, and the leaders had garlands of the yellow flowers of the *Caryophyllus mexicanus* [about their necks].[10]

These women were known as priestesses. They mingled not with the men, but remained at one side. They were describing circles, and enclosing Xilonen. They sang for her after the manner of women. These women were called "the hanging gourd."

And the warriors danced before [Xilonen], following a serpentine course.

And for this reason were [the women] known as "the hanging gourd": the two-toned wooden drum, which they beat as they went, had tied to it a gourd, which was under the drum, which looked as if it were hanging beneath. They who struck the two-toned drum went carrying a little drum under their arms, which they beat, as they went, with rubber-tipped drum sticks.[10]

And the priests, [who] attended them, went blowing horns; they blew shell trumpets as they went. And they went strewing, scattering, and casting incense as they went to meet Xilonen.

And the fire priest, who was to slay [Xilonen] as

ecatl: ynic nauhcan aquja, vmpa xolloco, vmpa onmonequiçaia,

çā quiyocciaia, çan qujujcaltiaia, yn nauhteil xiuhtonalli: yn acatl, in tecpatl, in calli, in tochtli, ynic tlaiaoalotiuh, ynic momalacachotiuh, in xiuhtonalli.

In ie iuh iouxinco miquiz in Xilonen: ceiooal in cioapan cujcoia, toçoosia, muchi tlacatl inxoçoosia, amo cochia, mocochiçoloaia in cioa, qeroaia queviliaia yn icujc.

Auh yn ie otlatujc, njman ic peoa in netotil-o, vel ixqujch tlacatl in tiachcaoan, in telpopuchti, yn iiaque, yoan-in tequjoaque, incicintopil: ynjn motocaiotia totopanjtl.

No mjtotia in cioa, yn itechpouja in xilonen, mopopotonjaia tlapaliujtica: yoan moxaoaia tecoçauhtica: no ic qujcotona, yn inxaiac, yn jntenco, tecoçauhtica: auh yn imixquac tlapalachiotica, ymjicpacxochiuh, inxonochicoxquj cempoalxuchitl yiacatiuh.

Yn ichoā yn, cioa, motenecoa cioatlamacazqoe, amo qujmonneloaa yn oquichti, çan nonqua mantiuj, cololujtiuj, qujtepeujtiuj in Xilonen: qujcioapācujcatitiuj: in ichoantin y, cioa motenecoa tecomapiloca.

Auh in tiachcaoan ixpan mjtotitiuj, mococolotiuj:

auh ynic motenecoa tecomapiloca, ca in teponaztli in qujujtectiuj, itech çaliuhtiuh in atecomatl, yhicampa iteputzco ictiuh in teponaztli, iuhquin pūcatiuh ic neci: in teponaçoa çan qujciacaujtiuh in teponaztontli in qujujtectiuh olmatica.

Auh in tlamacazque, tenanamjquj tlapitziuj, teccizdi in qujpiczdiuj: yoan yn iauhtezdi in qujpipizotiuj, qujcecenmatiuj, qujtetepeuhtiuj, conjxnamjctiuj in Xilonen.

Auh in tlenamacac, in tlamjctiz, vel mocencaoa,

9. *Bixa orellana L.*, the source already (Clark, *op. cit.*, Vol. I, p. 6). Cf. also Saint, *op. cit.*, p. 151.

10. "*Estas flores que se llaman campanillichil, son amarillas y de buen olor*" (Bustamante ed., Vol. III, p. 273). Tagetes, in Saint, *loc. cit.* See also p. 69, n. 15.

10. Clark (*op. cit.*, Vol. I, p. 93, n. 2), writing of the *tlamamaquc cuicuiztec* (dancing priests), says "The player is called the *tepeuaque*, and the drum, *tepeuatl*, labels from the hollowed-out trunk of the *Lonaxeus ovalenus* Benth. this drum has two notes; the rubber-headed drum-sticks are of *ulli*." Cf. also Sahagún's description of the tenpon on the bottom (corresponding Spanish text).

an offering, was richly arrayed and adorned. He bore an eagle claw device upon his back, which was surrounded by quetzal feathers. His holder was of eagle down in which were quetzal feathers. His flint knife was of gold. He carried a rosette on his back, which was made of paper, etc.

A man [priest] carried the mist rattle board upon his shoulder; he rattled it in three places. And when they had come to the place where Xilonen was to die, then the fire priest came to receive her. Before her he set up the rattle board, and rattled it, and with incense went forth to receive her, and cast it toward her.

And then they took her up to the Temple of Cinteotl. First they laid her upon the back [of a priest] —not upon the offering stone, but rather she died upon [a priest's] back. And those who died upon [a priest's] back, they called "those who have backs."

Thereupon she met her fate and [the sacrificing priest] severed her head. When she had [thus] suffered, when he had slain her, then he grasped her heart and planted it in the blue vessel. They who were well experienced knew where they cast it, where they required it.

And then all ate, for the first time, *tamallas* of green maize. For the first time the ears of green corn was offered and for the first time chewed, and likewise amaranth greens were newly cooked and once more the sweetness of flowers—the *Caryophyllus mexicanus* and tobacco flowers [—was smelled].

And at the Feast of the Great Lords, there was a dance which was the particular function of the women—old women, young women, mature women, little girls. The maidens, who had looked upon no man, were adorned with feathers and their faces were stained with paint.

Everyone made plain *tamales* and fruit *tamales* for themselves; they offered them as gifts to their gods.

And of the old men and the old women it was the exclusive privilege that they should drink wine. Never did a youth, a maiden, or a priest drink wine.

And if anyone was noted, great pains were taken that he be seized and put in jail, in the granary.[11] They all held council what might be done about it, and whether, perchance, they would punish him. [Evidence] was weighed; all discussed [his crime]. They determined whether [they would] show mercy; and if [they would] not show mercy, he was

muchichioa, quauhxitl in quimama, quetzalli ynic moiaoatiuh, qualmolactli, yn itecomaio ietiuh quetzalli cuzcic teucujtlatl yn itecpaio ietiuh, ytlaquechpaniouh ietiuh, amatl in tlachiuhtli, etc.

Ce tlacatl qujquechpanoa, in aiochicaoaztli, ezcan in cacalaca: auh yn oacito yn vncan miquiz xilonẽ, njman quioalnamjquj in tlenamacac, itpan qujoaltilquetza in chicaoaztli, qujcacalatza: yoan yiauhtli ic qujoalnamiquj, yuicpa qujoalchaiaoa.

Auh ie ic onetlecauja in cinteupan, çatepan conteca in tecujtlapan, amo techcac, çan tecujtlapan in mjqujo: auh yn icujtlapan mjcoaia, motocaiotia tepotzoa:

njman ie ic tlacoti, qujquechtequj, yn otlacotic, yn ocontlatlatiquc, njman ie ic conanjlia yn iollo, xoxouhquj xicalco qujoallalia: iehoẽ qujmati in machiceque catca in campa qujtlalia, in campa qujnequja.

Yoan iquac iancujcan qualoia, in xilotlaxcalli: iancujcan tlamanalo, iancujcan moquaquaia in ozoti: yoan iancujcan mopaoaci in oauhqujlitl, yoan iancujcan ynecu in xuchitl, in cempoalxuchitl, in jesuchitl.

Auh yn iquac in vei tecujlhujtl nemjlaia, çan inneixcaujl in cioa, yn jlamatque, yn ichpopochti, yn iniolloco cioa cioapipiltotonti: in ichpopochti yn aiacan qujita oquichtli, mopotonjaia, momaoaia.

Izquich tlacatl motamaluja monocotamalujaia: qujotlatlamanjliaia, in intevoan.

Auh in uetztque, yoan in jlamatque, çan inneixcaujl catca in tlaoanaia: çan njmẽ aiac tlaoanaia in telpuchtli, in tlamacazqui, yn ichpuchtli.

Auh intla aca, oittoc, vel iujuj ic oanoc, quauhcalco tlalilo, petlacalco: ipan nenonotzalo in tlein ipan muchioaz, yn aço qujxtacutiaz nextitilo, neixpãtitilo: qujpantia intla ie ynemac: auh intlacamo ie ynemac,

11. See Plate 27.

delos cantares *delos dioses* fo. 149. 532 415 534 292

Cochoa. exiua. auh in nic-
olnicauj. iecizaui. mochiuay
co. caiocyhio. y in ia.

q Xippe icuic. totec ixuallo
uaina.

Iuali tlauana, i3tlacuan. tlaxo
:tequja xiuapuj mjlatia tzuj
tlaquemjti. xjmoquetl quetzalija

Notzuhua chalchjuhcuitla tlaua
pana itzmolia, oiquetzallauetzi,
ay quichol xiujoatl nechtaiquja
cauhquetl orija.

Manjanija, njia, njia polihuj
mjxcatzin. achalcuiuhtia xoiollo
atzacujltatl necoiaitas xoiolca
uiztiquihtacatl achtequjn tlaqua
naia atzacatzqui iauhtia quetl
orija.

Notzuhua cuitlaxo xoiaillauiztia
noa xiocatzin nictepeiocpa mjx
uallj motzuhua, uiztiquihta
catl achtequetl tlaquatzia cha
catzqui iauhtia quetl orija.

q Chicomecoatl icuic.

Chicomolotzin. xoia mechaa.

Page from *Florentine Codex* (Appendix: Songs of Xipe)

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—After Paso y Troncoso

15.21. *Teocalli* (Chapter 24)

[p. 102 F]

Then they climbed up the ropes. On one rope maybap twenty climbed, like a cluster hanging upon it. Not all reached the point; only some reached the top. The one who led grasped the *zacual* image, which was made only of a dough of amaranth seeds. He took all—its shield, arrow, dart, and dart-thrower.

And the amaranth seed dough [*tzoalli*] he scattered down so that they fell to the ground upon those [who watched]. All who stood below looked up. When the amaranth seed dough fell, all stretched forth their hands and shouted as if there were a fight. Some took its head ornaments of amaranth seed dough, which he also scattered upon them. They were carried off by those below.

And when this was done, then he who had captured the *zacual* [image] came down. When he descended and reached the ground, then they seized him; the old men [of the temple] took him up to the place of sacrifice and offered him gifts. And all thereupon pulled upon the ropes, exerting themselves greatly, verily destroying the work. And the *zacual* then fell to the ground, raising a cloud of dust, breaking into pieces. Into three or four sections it quickly broke apart.

Upon this, all then went; all was quiet and left clear. And then they accompanied the captor of the *zacual* to his house, and arrayed him in a brown striped cloak edged with a feathered border.

And if one were a captor [of the *zacual*], he might well thus array himself, wrapping about him [such a cloak]; none might therefore dispute him [the right]. But if one were not [such a] captor, he might only keep one in his care. And maybap he might sell it when he was poor or sick.

And thus they accompanied him to his house; two old priests went carrying him, taking him by the arms. Behind came the priests, blowing horns for him as they went, sounding shell trumpets for him. And he bore upon his back his shield. And when they left him, then they returned [to the temple].

Thus in truth ended here, [thus] concluded, the feast day.

njman ie ic tiecoa in mecatitech: in ce mecatl, aço cen tecpantli in itech tleco, iuhquin tlapipilcac: amo mochintin in vmpanvetzi, çan quexquintin in vmpanvetzi, in aquin iacatiuh, vel ichoatl caci in xocotl ixiptla, çan tzoalli: muchi qujcujlia in jchimal, in jmjuh tlaoaçomalli, yoan yiatlauh. 796 [43]

Auh in tzoalli, vmpa qujoaltetepeoa, tepan qujoalcecẽmana, muchi tlacatl, onacopatlachia in tlatzintlan manj, in jquac oalhuetzi tzoalli muchi tlacatl maçoa, iuhquin ipan nemjmjctilo, iuhquj tlatlacaoaca: no cequjntin conaci, in jxcocoiol in tzoalli, no tepã qujoalcecẽmana, namoielo in tlatzintlan.

Auh in ie iuhquj njmã: njman ie ic oaltemo, in xocomanj: in oaltemoc, in otlaltitechacico: njmã ie ic conana: in tlacacouhcan, vmpa qujtlecavia in vevequc, vmpa qujtlauhtia: auh in jxqujch, tlacatl, nimã ie ic qujtilinja in mecatl, vel netilinjlo, vel ontlamj in tlapaliviztli: auh in xocotl, njmã ic vetzi tlalpã, tlalipotztivetzi, popoztectivetzi, aço ezcan, anoço nauhcan qujztivetzi. [431]

In ie iuhquj, njmã ie ic viviloa, cactivetzi, cactimomana: auh çatepã, concaoa in jchan in xocomanj, ic cuapana catnopalli in tilmatli, tenjvivavanquj. [292]

Auh intla tlamanj, vel qujmoquentiz, vel qujmolpiltinemjz, aiac ic qujtlacioviliz: auh intlacamo tlamanj, çan qujmotlaciliz, çan ipiel icz: auh anoço qujmonamaquiliz, in jquac ie motolinja in jcocoian.

Auh injc ẽcaoa ichan: caantivi, qujzitzinqujtivi yiacolpã; in quiquacujlti: vmentin, icãpa mantivi tlamacazque, qujdapichilitivi: ichoatl in teccizli qujpichilitivi: yoã qujmamatiuh in jchimal. Auh in ocõcaoato, mec oalmecuepa: [534]

ic vel oncan ontzonquiça, õtlamj in jlhujtl.

given the name Itzfaccoliuhqui, "Curved Obsidian Knife."[9] This [Itzfaccoliuhqui is god of] front. [Cintéotl] accompanied [the other]; they came together—not at a run, but at their leisure, approaching and slowly moving toward the temple, where died [she who was Toci's likeness]. Again they took their places there.

And upon the morrow, when dawn had reddened and it was light, then [the wearer of the skin of Toci's likeness] climbed up to place herself upon the edge [of the pyramid]. And the noblemen, [who] already stood awaiting her, then all converged upon her. Then they ministered unto her. One of them applied feathers to her head and her feet—soft eagle down; another painted her face; another offered her her shirt with the eagle design, and her skirt, which was only painted; another decapitated a quail for her; [still] another set incense before her. [All this was done] very swiftly. Then it was quiet; then all departed.

And when they had left, then came forth her rich vestments, called her paper crown and her market place banner. And her paper crown was wide; in the middle was the market place banner. There were five [banners in all]. In the midst was the one market place banner, and four [of them] were on the sides—two on each side. [This headdress] was called *momoztli*.[9]

And when they had arrived her, then they brought the first four of the captives before [the other captives]. Then they stretched one [of the four] out upon the offering stone; she herself then slew [the victim] as an offering. She cut open the breasts of [all] four in the same way.

When she had slain these four, then she left [the others] in the hands of the fire priests, that they might slay the rest of the captives. Then she went where [earlier] she had gone to get her son; she went to bring her son, Cintéotl or Itztlacoliuhqui. At a little distance, her Huastecs went ahead. They were girt with twisted [paper] breech clouts, and had their mirrors on the mouths of their backs, and she bore her copious blossom and precious feather spindle. [with] unspun cotton].

And the medicine [women] and those who sold lime went ranged on both sides, singing. The old priests proceeded, intoning the song, striking a small,

ilic yiaiviztze, vmpa itztivi, vmpa tlamattivi in jteupan, in vmpa omjc: oc oppa vmpa ommotlalia.

Auh in otlatvic, in otlatlavilotlenoc, tlatlavillotl ena, mec oalmoqueztza tlatempan: auh in jzquich tlácatl pipilti, ie quichixtoque ipan ôntepeoalo: njman ic quitlaclamaca: in aca quipotonja icpac, yoan iqcuic, quauhtlachcaiotica: in aca quizaca: in aca cómaca iquavripil, yoan icue, çan tlacujlolli: in aca çolin in quicotonjlia: in aca copalli in coztomjlia cema çan ictiuhca: njmá ic cactivetzi, njmán ic vivilos.

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A[illegible]qujlvilonc: njmá ic oalquiça in jveitlatquj mo[illegible]a: yiamacal, yoan itianquizpan: auh in jamacal, çan patlachtic, inepantla icatiuh in tianquizpanjtl, macujlli manj: in tlanepantla icatiuh, iehoatl in tianquizpanjtl: auh navi hecoccampa oome quitzatzacutiuh: motemeoa meotl.

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Auh in oc6cencauhque, njmá ic onmoiacatia, in mamalti injxpan, navintin: mec 0ẽ conteca, in techcac: inoma yioma in quimjctia, quimelteuilequj: navixtia, iuh quinchioa:

in oquimómjcti in navixtin, mec immac quimoalcaoa in tletlenamacaque, injc quimjctiuque, in oc cequintin mamalti: mec iuuh in vmpa ocanato iconeuh: quivicaltih in joneuh, in cintéotl ano itztlacoliuhquj: quiiacana in jouexoua vecapa quiztivi, omoncauhque, inamoxcamaxtli, yoan incujtlatzcauh, im jchcauchiuh, mamalacapetzalle.

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Auh in jtici, yoan in tenexamaxaque, necoc quetivi, cujcativi: quincujcatlaxilóvi in quequacujli,

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9. This headdress is illustrated in the Tonalamatl of the Codex Borbonicus and of the Aubin Collection.
In Cf. corresponding Spanish text, Kelly (Mexico Enquiry, p. 177) relates the term to mitl; possibly it could as well be related to mmd.

horizontal drum, from which was hung a small water gourd. Hence it was said, "A water gourd hangeth."

When they reached the place of the skull frame, then [the wearer of the skin of the likeness of Toci] tramped upon her drum.[11] And the seasoned warriors already awaited [Cinteotl]. Now he departed, in order to bear his mask, made of the skin flayed from the leg [of the woman who had represented Toci], off to the enemy's land. Then the chiefs went surrounding him—strong, swift men who ran fast.

And when they who there placed [the mask] had gone to attain the land of the foe, up on the mountain top, one of the side-peaks of Iztac tepetl, a place called Popotl temi, not without struggle did they put it in its place; for [the foe] set upon them; or else they pursued [the enemy]. On both sides [men] were slain.

And when they had gone about setting the mask fashioned from the skin of the thigh [of Toci's likeness] upon a wooden frame,[12] then all went hence. And the foe likewise departed.

And when this was done, when [the wearer of the skin of the impersonator of] Toci had accompanied [home] her son [Cinteotl], thereupon she went to her home, there at Atempan. Then there assembled the chieftains, all the fearless warriors, the leading warriors, the generals, the commanding generals,[13] and all the seasoned warriors, the chosen ones, the respected, the chiefs—who of their own free will were valiant, who set no value upon their heads and their breasts, who feared not death, who in truth hurled themselves upon our foes.

And after this, when they all had assembled in a body, then all were arranged in order, in well-ranked columns, before Moctezuma, who was seated upon his eagle mat. This was verily the skin [with feathers] of an eagle upon which he was seated, and he reclined upon a seat with an ocelot [skin] backrest. It was in truth ocelot hide with which the seat was covered.

quijmomamativi in tepomaztli, itech tlaçaloli, aoc contentli: ic injc motenehoa, tecomapiloa.

In oacito tzompantitlan: njmã ic conjcça in jhuehuh: auh in tequjoaque, ic quijchiatoque: vncan onoca in jmecxayac injc quijcaoaque iaoc: vncã onoca colothujtivi in tiacaoan, in chicaoaque, in tlaçanj: cenca motlaloa.

Auh in oacito, in vmpa contlalianj in iaopan, in vmpa tepeticpac: inacaztlan in iztac tepetl: itocaiocan, popotl temj: aivian in contlalia, quijnnaltoca: anoce quijntoca, neneuc mjcoa.

Auh in ocõtlalito quiualhuicpac, in jmecxaiac: mec viloa, mec no vi in teiaoan.

Auh in ie iuhqui, in ichoatl Toci: in ocõcauhta, iconeuh: njman ie ic iauh in jchan, in vmpa atempã, njmã ic cenquiçaoa in tiacaoã, in jxquichtin quaquachictin, in quaquauhiaca, in tlatlacochcalca, in tlatlacateca: yoan in ie ixquichtin tequjoaque, in tlatzonanti, in ovelittoque in tiacaoan, in jiolloco chicaoaque, in amo quijtlaçotla in intzontecon, in jmelchiquiuh, in amo mjquiztmauhq, in vel in ca memotla in toiaoan.

Auh in ie iuhqui, in ocenquiçaque: njmã ic ixpan onnecvipanalo, onnecenpãtililo, in jxpã Motecuçoma, ichoatica quauhpetlapan, vel ichoatl in quauhtli, tlaxipeoalli in jpan eatica, yoan ocelotepotzoicpalli in jpan motlaztica, vel ie in ocelotl yicoain, injc tlaquimjlolli icpalli:

11. Garibay (op. cit., p. [illegible]) [illegible] "[illegible]." The corresponding Spanish [illegible] (pulque).

12. See note 22.

13. The importance of these officers above warriors, chiefs, and so on, is suggested by the following passages [illegible] Sahagún ([illegible] ed.), Vol. II:

"... [illegible] ..." (p. 53).

"... [illegible] ..." (p. 103).

"... [illegible] ..." (p. 107).

[with them], and then went off carrying it. When they came to his presence, then they put it down; they laid it down for him.

And when it was already night, then the beloved old men and old women drank wine. In this manner they spoke: it was said, "They bathe [the god's] feet."

And when the fourth day had come, then ended the scattering of the branches. Then they threw away the branches. And when the fifth day came, then in truth was when [it was the feast] Teotl eco, with which ended the twenty days.

At midnight [the priests] prepared a flour of maize, which they patted and pressed together, making it round [and flat] like a shield, and placing it upon a mat.

When [it was time that] all the gods should reach here, and arrive, they made preparations. All set themselves in motion, that the [redacted] might arrive.

And the old priest, [the god-] ged one, named "He who keepeth the god," kept going back to look upon [the maize flour on the mat]. Often he looked upon it. Never did he rest. His office was only to look. Never did he leave his post; [for] that which he watched, the maize flour, was called his "foot."

And when [the god] arrived, then he saw a small foot[print], which was there upon the maize flour, or at its edge; when he stood upon the [cake of] maize flour, it split.[2] Then it was plain that the gods had arrived.

Then he who kept the god said to them: "Verily, the lord hath deigned to come."

When this was heard, then [the priests] went in procession, blowing shell trumpets, to proclaim [the news] everywhere. Then by this was it known that in truth the gods had come.

And all the common folk thereupon went away and departed to lay offerings in their temples, the temples of the devils. All offered them balls of dough.

And when they had made the offerings, all was still.

And when night fell, in the same manner as they did [before], the old men and the beloved old women drank wine. It was said: "They bathe the feet of the gods who have come."

And the next day, then came Yacapitzauac, this Yacatecutli, who was the god of the merchants; and

nauhtetl in cocoloca, quaubcaxic in tetemoh, mec quipopoloh: in oncic itzpá mec contema, contemjlia.

Auh in jquac ie iua, mec tlatlaoano, tlatlaoanalo, in yeuentzitzin, in jlamatzitzin: in juh quitoaia, quijmach quicuipoca.

Auh in oncic ie nauilhujtl, vncan ontlamj, in axtetemalintli: iquac quitepena in açaniatl. Auh in oncic ie macujlilhujtl, in ie vel iquac Teotl eco, in ie ic ontlamj cempoalilhujtl:

icalnepantla, in qujchioaia, ioteztli, quitepitztlalaia, quipachoaia, ioualtic injc quitlalaia, petlapá in contlalaia:

in jquac muchintin oalacia, hecoia in tetеu, quicencaoaia, cemolinja, injc iecoia teteu:

auh in quacujlli, in jteveio, itoca: Teuoa, mocujtlacuepticnemj, in conjtta, achca in conjtta, aquĉmá motlalia, çan jc nemj in conjtta, aquĉman conjcuicaoa, in conjtta ioteztli, motenoua: icxi.

Auh in obecoc, vncan conjtta, icxitontli, in vncan icac, iotexpan: anoço itenco, in moquetza ioteztli, texxiuinj: njmá ic neci, ca obecoque in tetеu:

njman ic quioalitoa, in tenoa. Ca omecavi in ilacxil:

in ocacoc: njmá ic moantimoquetza in tlapitzalo, quitacutimomana: njmá ic macho, ca obecoque in tetеu.

Auh in jxquich macuallí, njman ic vivi, vivilca, in tlatlamanaxque intecuĉ, in intetеupan diablome: çá moche in tlapololli, in quimanjlia:

auh in ontlatlamanalo, njman ic cactivetzi.

Auh in ie iua: çan ie no iví in quichioa, tlatlaoana in vevenque, in jlamatzitzin, quijmach, quitoicuipaca in obecoque teteu.

Auh in jnantlaioc, iquac hecoa in Jacapitzauac, inj Jacatecutli: pochteca intouh cauca, yoa in Izcoçauh-

[2] The word tzitzia is explained by Guthrie (op. cit., p. 307): "Auh quil mocuil in temac ocihtoc ynpan ohtlatl ocmocuil tlachcuiloa"—"y después cuando cruzaban los dueños, se partía el cacao cuando lo hacían de cruz."

Izcoçauhqui, he who [was named] Xiuhtecutli, who likewise was god of the merchants. Only these came last, behind [the others], last of all; because they were already old.

And after this, then began the casting [of victims] into the fire, there on the large altar.[5] Indeed many wretched captives they cast into the flames.

And when they were being cast into the fire, there then went dancing [one arrayed as a] squirrel. He was bedecked with a small feather crest; he had a crest. The painting on his face was in two colors. He bore a small box upon his back as he went, in which was a small dried rabbit. When they cast one into the flames, [the dancer] whistled with his fingers.

And one [in the likeness of a] bat was there, [also] doing a dance; indeed [in an array] like a bat was he adorned. He had two gourd rattles which, one in each hand, he went rattling.

And when they had cast [the captives] into the fire, then the priests formed themselves in rows, that they might descend. [They were bedight with] their paper stoles, which were painted with designs.

They took one another's hands, grasping them firmly. When the line [of the procession] was broken, where a gap was formed [in the line], one was, as it were, thrown off. Some fell, striking the ground, biting the earth. This was called "They fall upon their hands."

And next day all assembled at the same time to dance the serpent dance. All were decked in colored feathers—yellow, bright red, orange, and green. Thus were people adorned with feathers—[even] all the small children, although they [still] lay in their cradles—all the people, [but] only the men.[6]

Thereupon was begun the serpent dance, at midday. Hands were clasped; there was song. It was no matter what [song] they intoned—mere pleasure songs. And when they ceased, it was night. And any who were taking much pleasure, verily, spent the night there.

And these two festive days they had already taken from the [next month], Tepeilhuitl.

Enough. Here endeth and concludeth the feast [of the month] Teotl eco.

qui, ichoutl in Xiuhtecutli, çan no pochteca intech catca, ça oallatzacujtivia, ça oallatoquilitivia, ça quiualcentzacujtivia: ichica ca ie vevetque.

Auh in jquac in, njman ic pena in tetlepanlaxo, vncan in teccalco: vel mjequjxtin, in quiztlepantlaçaia, mamaltzitzinti:

auh in vncan tetlepâtlaxo, vncan mjxtitinemj techalotl, çan mochichioaia quachichiquilrone, quachichiquile, mjxtecujxilo: ioncalten quimmatinemj, vncan onotinemj, techtlaoztalcuitl: in jquac ce contlaça tlero, mapipitzoa:

yoan ce tzinacan vncan nenca, mjxtitinemj, vel iuhquin tzinacan: ic no mochichioaia vntetl in jxiacach, vcampa in xiacachotinemj.

Auh in ontetlepantlaxoc, mec oalmotecpana in tlamacazqui: injc oalteno, imaamanecapanal, tlacujlolli:

maana, in 'matitech maana, cenca motetzahzitzquja: inno omocotonque, in omotlacavilique, iuhquin mochichiccanauhtivi, in aca tlalli ic movitequj, tlalli qujquativetzi. Inin motenera mamatlavitzoa.

Auh in jmuztlaioc, onnenechicolo, cenvetzi, in necocololo, hivitica necujcujlolo, in cortic, in chichiltic, in vitztecolli, in xoxoctic, injc mjvicujcujloa, muchintin in pipiltotôti, in manel coçolco onoc, cenca ixquich tlacatl, çan ichoantin in oquichtin:

njman ie ic pecolo in necocololo, nepâtla tonatiuh, nexaxo, cujco, çaço ac tle quena, çan avilcujcatl: auh in necacaxolo, ie ioco: auh in aca cenca compaqui, vel vncan ioviliz.

auh in jxomjlhujxiti y, ie cuel ôcujlia in tepeilhujxl.

Je ixquich njcan tlamj, njcan tronquiça in ilhujtl Teotl eco.

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5. ". . . no es dondo cada año celebran aquí un gran sacrificio de fuego cuando comienza la fiesta que se llamaba tepeilhuitl y hacían los ahuaques, especie de sacerdotes que se llamaban cuextecatlaques, como se dijo en la primera fiesta de tepeilhuitl" (Sahagún, op. cit., Vol. I, p. 231).

6. ". . . porque no los hacían casi de diez hacia arriba" (*Ibid.*, p. 236). Cf. Clavigero, op. cit., p. 166.

3: Sahagún M-5 (1529-1590) 1951 NU7 Aztec NU7

Thirty-second Chapter, in which are related the feasts and sacrifices which they made, in the days of the thirteenth month, which was known as, and named, Tepeilhuitl.

The thirteenth feast was known as the "Mountain Feast."

All the digging sticks which were kept in men's houses, and the heavier sticks,[1] made as [representations of] mountains, they covered with a coating of dough of [ground] amaranth seeds.

And their bones were likewise fashioned of a dough of [ground] amaranth seeds, long and cylindrical in shape. Either fish amaranth[2] or *chía* [was used].[3]

And also they fashioned [images in the form of] mountains for, perchance, one who had died in the water—having drowned—or had been struck by lightning.

And for whosoever had been [thus] slain and not burned but only buried,[4] [to honor him] they also made images of the mountains; they made them all of the dough of [ground] amaranth seeds.

And upon the eve of the feast, toward sundown, they were bathed, their faces were washed.[5] When they [went to] wash them, they went blowing and sounding little clay whistles and little sea shell whistles for [the images].[6]

And they bathed them there at the Mist House; [with] fresh cane shoots they washed their faces. And some [men] washed them only at nearby shores.[7]

And when they had been washed, then the return was made whence they had come; in the same manner they came blowing whistles, with a great din as of shouting. Thereupon were given human form

Inic cempoalli on matlactli omome capitulo: vncan motenoua in jlhuitl, yoan in nextlaoalli, in muchioaia in jpã ic cemjlhujtl, ic matlactetl omei metztli in motenoaia, in mjtoaia Tepilhujtl. 796 X

Inic matlactetl omei ilhuitl ichoatl in motenoa tepeilhujtl:

in jxquichtin cocoa im pipialo techachan, yoan in ecatotonti, quitzterpetlaliaia, tzoalli inic qujnpeperboaia: [241] 796 X 778

auh in jmoenjo muchioaia, çan no tzoalli, mjmjmjltic, aço mjchioauhtli, anoço cócotl:

auh no qujtepetlaliaia, in açaca atlan mjc, in jlaquijlo, ỹn anoçe viteco: [765 778]

yoã in aquin onnomjqujli, in amo tlatilo, in çan qujtnca, no tepetl ipan qujqujxtiaia, çan moch tzoalli in qujnchichioaia: 796 X

Auh in oqujuh muztla ilhujtl teutlacpa in tezaltilo, anoço teixamjlo: inic qujmonaltia qujntlapichilitivi, in qujnpichilitivi, cocovilotl, yoan tecciztotonti. [534]

Auh in qujmonaltiaia, vmpan xixuhcalco, acatzontli ichoatl in celtic ic qujmjxamja: auh in cequjntin çan imatenco in qujmonaltia.

Auh in ontealtiloc, mec oaltecuepalo, çã no ivi, [534] 796X 778

1. The corresponding Spanish text, Cap. XIII has: "*Assaz dellos eran tragos de palo grandes como la mandera larga Hamamelos Romanos.*" Of these and of coatas, Tezozomoc (*op. cit.*, Lib. II, p. 279) writes: "*Para estas sobredichas, la primera era, hazer unas cubiertas de palo, à de valsar de Arboles, labradolas las cubrya de unas pelotezuelas que cabian, llamas nombre de tzoquitl pequeñas unas figurillas, à manera de los Muñecos, que acostumbran los Niños, en nuestra Nacion Española, las quales llamaban Romanos. . . .*" Clavigero, *op. cit.*, pp. 166-7, verifies similarly.

2. Bleiler Almanac in Mexico, *op. cit.*, Spanish-Nahuatl vocabulary. In this chapter, however, Sahagún refers to amaranth as yellow amaranth. See also p. 63, n. 28.

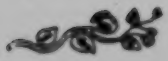
3. In the Bancroft ed. of Sahagún, Vol. III, p. 264, Nicolás León has defined *cocoli* as "*Tzicuilo (Chia de)*"; in his study he used the numbered illustrations in Peso y Troncoso's reproductions. Cocoli is No. 955.

4. Tezozomoc (*loc. cit.*) further explains: ". . . *en muriendo de alguna dolencia, en especial de los que se veian ahogados en Agua, à otros muertos de muerte, que no pudiessen ser quemados unos cuerpos, à llamas entendian por algunos años.*"

5. Both Sahagún (corresponding Spanish text) and Bolio (*op. cit.*, pp. 190-91) differ from this version. In Sahagún, the people wash the eyes upon which the images rested; in Bolio, the people are washed.

6. Through the entering context in order to refer to the images, in the Spanish text Sahagún writes: "*Lo vsjllos de esos fuesen Romanos o bayan estos rostros al rio o a la fuente. . . .*"

7. Sahagún (*loc. cit.*) has: "*el agua que pasaba junto a su casa.*"



X 796 **Thirty-fourth Chapter, in which they tell of the feasts and sacrifices which were performed on the days of the fifteenth month, which was called Panquetzaliztli.**[1]

The fifteenth feast day: this one was called Panquetzaliztli.

[785] When the feast of Panquetzaliztli had not yet arrived, the priests fasted for eighty days, and laid down green boughs. When they began [the fast], it was upon the day following [the month of] Ochpaniztli. At midnight they spread the green boughs, on all the mountain tops and upon the circular altars, [even those] which were distant.

And this they did until [the month of] Panquetzaliztli arrived. When they laid the green boughs, they went quite naked, wearing nothing. They went carrying green boughs; these [were] green reeds and thorns. And they went blowing their shell trumpets and pottery whistles.[2] They proceeded blowing [them] alternately.

[292] [534]

And when the feast of Quecholli ended, then began the singing and dancing, when was intoned the song named the Tlaxotecaiotl—the song of Uitzilopochtli. This was begun at nightfall; and it was ended at the time when the trumpets sounded, when the conch shells were blown.

[534]

Also, among them, the women sang and danced—harlots, who went between [pairs of men] (as hath been told). Daily they did this, until twenty days [had passed].

X 796 778 And when the ninth day before [the feast] arrived, then were bathed in sacred water [the victims known as] the ceremonially bathed ones, or those to die the captives' death.[3] The old men of the tribal temple secured the water; they got the water there

Inic 34 capitulo: itechpa tlatoa in ilhujtl, yoan in nexiaoaliztli, in muchioaia in jpan ic cemjlhujtl, ic caxtolteti metztli, in mjtoaia: Panquetzaliztli.

Injc caxtolteti ilhujtl: ichoatl in motenoua, Panquetzaliztli:

in aiamo aci ilhujtl Panquetzaliztli: in tlamacazque, nappoalilhujtl in moçaoaia, yoan acxoiatlaliaia: iquac quipeoaltiaia, in iuh onquiz imuztlaioc, Ochpanjztli: in ioalnepantla onacxoiatema, in noviantetepetlcpac, yoã in momomoxco, in veca.

Auh inin quichioaia, izquichica onaci in Panquetzaliztli, in onacxoiatlaliaia, çan pepetlauhtivi, atle intech vetztiuh, quitquitivi in acxoiatl, ichoatl in acatl xoxouhqui, yoan vitztli, yoan intecciz, yoan in cucuvilutl quipiztivi, quipapatlativi in quipitza.

Auh in ẽquja Quecholli ilhujtl: njmã ic pepa in cujcoianolo, in cujcatl in eoa itoca tlaxotecaiotl, icujc in Vitzilobuchtli: im peoaloia, iquac in tlatlapoiaoa: auh in necacaoaloia, iquac in tlatlapitzalizpã, in ie tlatlapitzalo:

no teoan cujcoianoa in cioa in avienjme, tetzatzalan mantivi (in juh onjto) mumurtlac in muchioa, izquichica cempoalilhujtl.

Auh in oacic tlachicunaviti, vncan motetualtiaia in tlatlaltiliti, anoço xuchimjoçoe:, in calpulvevetque, conanaia atl: vmpa in vitzilobuchco conanaia atl,

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1. "Elevación de banderas," in Garibay, *op. cit.*, p. 312; "el acto de enarbolar el pendón" (Clavijero, *op. cit.*, p. 170)—possibly a reference to the raising of the standard and the statue of Paynal up to the altar in the Temple of Uitzilopochtli. Torquemada (*op. cit.*, p. 299) writes: "Enarbolavanlo de Prudencer, ó Vandera; porque ũ par este Tiempo se hazian hacha las conchas de mar Pucas, las quales pasadas, enmangadas á unas Gueruas; y en este tiempo renouadas sus Mezquentes, Aldabas, y Lauderas; y defendian sus Terminos, y Mojones, y otras cosas de tocaua que armas. De manera, que en todo este Mes estauan las Prouincias, en Armas, y constante velo, y hauian contra ellas sus crudos Guerras, y Batallas; porque muchas veces venian á rompimientos, y muria mucha Gente, y hazia grandes estragos, y destrozos, y presas de Cautiuos, y Esclauos, y se tomauan Pueblos, y grandes Prouincias, en orden de ampliar, cada qual, sus Reynos, y Señoreos. Y assi de las cosas que se acostumbrauan vsar en este, porque las Pueri, y Seruidores, no se tubiesse, se destruyesse; y para esto hazian grandes Ofrendas á su Dios Huitzilopuchtli, ó Camaxtli, ofreciendole diuersas, y otras cosas, poderosale fauor, y ayuda contra sus enemigos."

According to Tovar (Kubler and Gibson, *op. cit.*, p. 32) it was the ritual festival of the war captains, who set up a banner in the middle of the temple courtyard.

2. "Trompeta de Concha nuestra Tradicion," according to Soler, *op. cit.*, p. 295.

3. Cf. Anderson and Dibble, *op. cit.*, p. 1, n. 5; p. 19. Sahagún (Rubredo ed., II, p. 370) says: "Los sacrificadores hacian un hoyanco en que echaban a cocinar cierta hierbezuela, esta hacian en la fiesta que se llama panquetzaliztli. Para esta fiesta compraban esclauos que se llamauan tlaxalli,

And of them who aided the Uitznaua, if one were taken, he met his end. In truth, the bathed ones slew [their opponents]; using a two-toned drum [as an offering stone], upon it they cut open their breasts.

And the onlooker, he who oversaw [the battle], when he noted that [he who bore the likeness of] Paynal already approached, then cried out, saying: "Mexicans! Now he cometh! Now already is brought the lord! Enough!"

And when they heard this, then the bathed ones took after [the others]. Then dispersed, melted away, and departed those who had aided [the Uitznaua], who had rolled up the paper.

Thereupon came [he who bore] Paynal. First arrived the standards, two devices for seeing, made of [sprays of] feathers, with a hole in their midst. Two mere boys bore them hence, hastening greatly. Then [from the boys] two warriors took [the standards] quickly—[warriors] who could hasten and run fast.

And when they had run a certain distance, two other [warriors] took it briskly from them. So they carried it in relays.

And when they reached the eagle portal[14] [of the courtyard of the Temple of Uitzilopochtli], none took these from them; they took the devices up [to the Temple of] Uitzilopochtli. These who came ahead, when they had brought up the devices for seeing, cast them upon the image of Uitzilopochtli, which [was made of a dough of] amaranth seed. [There] they fell to the ground, faint, and lay panting.

And the fire priest thereupon came forth and cut their ears with a flint knife, whereupon they came to themselves; thus they revived.

And when they had revived, then they climbed down, taking the amaranth seed dough [image] which they had captured.[15] They took it to their homes, [for] it was in truth their captive, and ate it. They offered it to their kin and to their neighbors, who all ate of it.[15]

Auh in tlapalevia in quimpalevia vitznaoa, intla çe axioacã, no mjqujx: vel iioma quimjctia in tlaaltilti, çan teponaztli in jpan conoltequj. [796] [534]

Auh in tlachixquj, in oquittac, in oconjttac in ie vitz Paynal: mec tzatzi, quitva, Mexicae, ca ie vitz, ca ie movicatz in tlacatl, ma ixquich.

Auh in oquicacque: mec tetoca in tlaaltilti: vncan xixitinj, tlaxitinj, vivi, in otepaleviaia, in otlaemaviaia.

Niman ie ic vitz in Paynal: achtopa oalcoa in machiotl, auh in tlachielonj vmpel hivitl in tlachicalli, yiticoionquj, çã oc pipiltotonti in quioalitquj, cenca quioalmotlalochtia, njman quincuilitiquiça in tiacaoan, in vel paina, in vel totoca:

auh in oquexquich oquioaltoctique, oc ceppa no vmẽtin, quincuilitiquiça, çan iuhquin quimomamacativi.

Auh in oacico quauhquiaoac, aocac vel quincuilia, ie ecan quipantlaçazque, in jicpac Vitzilobuchtli: in vel iacattiuh, in opanvetzito in tlachielonj, ipan contlaça in jxiptla Vitzilobuchtli, in tzoalli ça onchachapantivetzi, vel çoçotlaoa, ça cicintoque.

Auh in tlenamacac, njman ie ic iauh, quinnacaztecpavia, ic oallachia, inic mozcalia. [785]

Auh in omoxcalique mec oaltemo, quitquitze in ocacique tzoalli, quimotquilia in inchan, ca nel immal, quiqua, quinmamaca in inoaniolque, yoan in tlaxillacaleque, quicenqua. [262]

13. Cf. Sahagún (Herberden ed., Vol. IV, p. 98): "y luego se juntaron los capitanes y entraron dentro del un patio que se llamaba quauhquiauac. . . . En este lugar estaba una águila de piedra grande y alta como un estado de hombre, y por esa llamaban a aquel patio quauhquiauac; de la una parte del águila estaba un tigre de piedra, y de la otra un oso también de piedra."

14. Clavigero (op. cit., p. 168) says such images had been made of both Uitzilopochtli and Paynal: ". . . fabricaban . . . dos estatuas de aquellos dioses, de la pasta de varias semillas con sangre de niños carnicerados, y le ponían por huesos algunos huesos de aquellos."

15. In op. cit., pp. 160-70, Clavigero writes: "aquella noche que era la última del mes, celebran también los sacerdotes y a la mañana siguiente llevaban a la estatua de masa de Huitzilopochtli a otro sitio que había en el recinto del templo, y en presencia solamente del rey, de cuatro dignidades del templo y de cuatro superiores de los seminarios, el sacerdote Quetzalcoual, que era jefe de los tlamacazques o primeros arreglaba un dardo a la estatua con que la atravesaba de parte a parte. Con este decían que ya había muerto su dios; con de los sacerdotes le sacaba el corazón y lo presentaba al rey para que lo comiese; el cuerpo se dividía por medio y la una mitad se daba a los tlamacazques y la otra quedaba para los sacerdotes, de esta se hacían cuatro partes para los cuatro cuarteles de la ciudad, y cada parte se dividía en porciones particulares que se distribuían entre todas las individuas del otro monasterio. Esta ceremonia explicaban con las palabras teocualo, comer a Dios. Las mujeres no gobiernos de esta sagrada masa por miedo, como se puede creer de su pertenecer a un uso al empleo de la guerra."

X 796 And when this was done, then they took in procession around [the pyramid] those who were to die, only once circling them about. Thereupon they were arranged and placed in order—the captives standing ahead. Then a man [priest] brought down [from the top of the pyramid] the sacrificial papers[16]—a man brought it down. When he reached the ground, he raised them as an offering to the four directions. Then he laid them in the so-called eagle vessel.

Auh in ie iuhquj mec tetlaiaoalochtilo, in mjqujque, çan ceppa in qujnoallaiaoalochtia: in ie iuhquj mec temanalo, tetecpanalo, iacattimanj in mamalti: njman ie ic qujoaltemovia in teteuhpoalli: ce tlacatl in qujoaltemovia, in ocaxitico tlalchi, nauhcampa conjaoa; mec cõmana, in vncan motenecoa quauhxicalco:

Thereupon likewise descended the fire serpent,[17] looking like a blazing pine firebrand. Its tongue was made of red arara feathers, looking like a flaming torch. And its tail was of paper, two or three fathoms long. As it descended, it came moving its tongue, like that of a real serpent, darting in and out.

njman ie ic no oaltemo in Xiuhcoatl, çan iuhqujn in ocopilli; cueçalin in jnenepil muchioa, tlatlatiuh in ocopilli: auh in jcuitlapil, amatl, aço vmmatl, anoço ematl injc viac: injc oaltemo, iuhqujnma nelli coatl, nenepilotivitz, iuhqujn mocuecuelotivitz.

And when [the priest] had come [with it], bringing it down to the base [of the pyramid], he proceeded carefully to the eagle vessel. Then he went up [to the eagle vessel] and raised [the fire serpent] also to the four directions. When he had [so] raised it up, then he cast it upon the sacrificial paper, and then they burned.

Auh in ocaxitico tlatzintlan, vmpa tlamattiuh in quauhxicalco: mec tleco, no nauhcampa in conjaoa: in oconjauh mec cõmaiavi in jpan teteppoalli, mec tlatla:

And when he had come, leaving it, then he ascended; and when he reached the summit, then shell trumpets were blown. Thereupon was brought down Paynal, the representative of Uitzilopochtli; in great haste [the priest] brought him down.

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auh in oconcaoaco mec tleco, in opanvetzito tlacpac, mec tlapitzalo: njmã ie ic oaltemo in Paynal, in jxiptla Vitzilobuchtli, cenca qujoalmotlalochtia.

And when [Paynal] had come, reaching the ground, he passed before the eagle vessel and quickly came in front of the captives and the bathed ones, as if guiding them. Then they ascended [the pyramid steps].

Auh in otlaltitech caxitico, ixpan qujquixtia in quauhxicalli, imjxpan qujztiquiça in mamalti, yoan in tlaaltilti, iuhqujn, qujnoaliacana, mec tlecc:

As they came gaining the summit, first the captives died, as if [with them] was formed the fundament for the bathed ones.[18] And when, first, the captives had died, the bathed ones were next.

in oacito tlacpac, achto mjquj in mamalti: iuhqujn impepechoan muchioa, tlaaltilti: auh in oachto ommjcque, mamalti; ça qujmõtoqujlia in tlaaltilti.

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And when one had died, then shell trumpets were sounded; then they proceeded to bring them down, rolling them quickly down [the steps]. So did they with all the bathed ones.

Auh in jquac çe õmjquj; njman tlapitzalo: njman ic qujnoaltemovitimanj, qujnmjmjlotivitze; much iuh qujnchioa in tlaaltilti.

And likewise men were slain at Uitznauac. They who died were only the Uitznaua; only they [died]—none [were slain to form] their fundaments.

Auh no mjcoa in vitznaoac: çanjoque in mjquj vitznaoaca, çan mjxcavia, niaque inpepechoã.

And when they had been slain, then all departed.

Auh in õmjcoac, mec vivilo: auh in jmuztlaio,

16. Corresponding Spanish text: *"Va volviendo grande, de papeles blancos, que llaman teteppoalli, o por otro nombre tetemjl."* The Nahuatl text here has *tetecpanalo*, subsequently it is spelt *teteppoalli*.

17. *"Un hachon de tres muy largo, que llamã xiuhcoatl,"* brought down by a priest (*loc. cit.*). In the Rubredo ed., Vol. II, p. 383: *"y luego se arroja o quemaba aquello caluera de papel que se llamaba xiuhcoatl."* Cf. also Anderson and Dibble, *op. cit.*, p. 1, n. 4. Tuerquemada (*op. cit.*, p. 282) describes the *xiuhcoatl* as *"una hondonada, y retorcida, de grande cuerpo, y cauuerta"*—emblem of the feast to Uitzilopochtli. He names it *cepacoatl*, as does Clavigero (*op. cit.*, p. 168), describing it as *"una serpiente de madera."*

18. The corresponding Spanish text explains that the prisoners who formed the fundament were not sacrificed (*"ningũo muriese con ellos"*).

X 796 night was spent and used in cutting lengths of paper, that they might complete and finish the spotted paper banners. And when they were finished and completed, they were joined to poles; [the papers] reached from the bottoms to the tops of the poles. They set them up in the middle of each courtyard. There they remained for the entire feast day.

X 796 778 And the producers of figures of the mountain [gods] beforehand feasted the priests, so that these would make for them the paper adornment of the small mountain gods. And only there in the priests' dwelling did they array them.

And when all [the adornment] had been finished, they then took them to the homes of those who had vowed to make the figures; and their instruments, [which] went forth [with them, were] their two-toned wooden drums, and their gourd rattles, and their turtle shell drums. And they adorned the figures of the mountains, offered them food, and dressed them in capes.

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And one who produced the figures [made] perhaps five, another [made] perchance ten, another perhaps fifteen. And the [figures] which they adorned were all [made] purely of a dough of amaranth seed.

And they fashioned them as figures of these mountains—Popocatepetl, Iztac tepetl or Iztac ciuatl, Tlaloc, Yoaltecatl, Quauhtepetl, Cocotl, Yiauhqueme, Tepetzintli, Tepepolli, [and] Uixachtecatl; and also [mountains of the god of] fire, Chicome coatl, Chalchiuhtli icue, and Ecatl.[4]

And when they had completely adorned them, then they set food before them—each one separately. And their *tamales* were exceedingly small, exceedingly tiny, very long and very thin. And they heaped them in small wooden vessels and sauce bowls; and their small earthen vessels contained a very small [quantity of] chocolate.

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And four times that night they made offerings of food. And before them lay two green jars; wine was [in them]. And the green jars were made of these green gourds.[5] They split them, and took out their seeds; they removed the seeds, And they took out the pith, which was like a cord. Here they placed the gourd wine.[6] Thus all night they sang for [the

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amaxotlalo: in tlamj, in iecavi tetevitl: auh in otlan, in oiecauh, matlaquauhtitech movivipana, tlaltitech peuhticac, onaciticac in jtzonco; itoalnepantla in qujquequetza, vei oncā cemjlhujtia:

auh in tepicque achtopa qujnmolcaoaltiaia in tlamacazque, injc qujnchivilizque imamatlatquj, tepictotō: auh çan vmpa in calmecac in qujchichioaia.

Auh in omuchi iecauh, mec qujtqujtze in inchā tepiqujnj, yoan intlatquj oalietiuh in inteponaz, yoā imaiacach yoan in jmaiouh, mec qujnchichioa in tepicme qujntlamamaca, qujntlaquētia:

auh in aca qujpiquja, aço m cujltetl, in aca aço matlactetl, in aca aço cxtoltetl: auh in qujchichioaia çan muche in tzoalli.

Auh in qujnpiquja iehoantin in tetepe: in popocatepetl, in jztactepetl, anoço iztac cioatl, in tlaloc, in iooaltecatl, in quauhtepetl, in cocotl, yiauhqueme, in tepetzintli, in tepepolli, in vixachtecatl, no ie in tletl, in chicome coatl, chalchiuhtli icue, ecatl.

Auh in oqujncencauhque, mec qujntlamaca, cecenj mjxcavia: auh in intamal cenca çan tepitoton, cenca çā achitoton, papatlachtotonti papatlachpipil: quauhcxxotonco in qujntetemjlia, yoā inmolcaxtoton, yoan inçoqujtecōtoton, çan no tepitoton cēcā achi in onaquj cacaoatl:

auh nappa in qujntlamaca ceioal, yoan imjxpan manj vntetl chalchiuhtecomatl vctli oncaca: auh in chalchiuhtecomatl muchioa, iehoatl in tzilacaiotli, xoxoctic, qujxtlapanaia, qujoalqujxtilia in jaiovachio, qujoalaiooachqujxtia: yoan qujoalqujxtilia in jcujtlaxcol, in juhquj mecatl, vncan conteca in aioctli,

4. These are located in the chapter on Aš ceuale. See p. 43. Tepetzintli and Tepepolli probably are the Tepetzinco and Tepopulco named in that chapter.

5. *Cucurbita ficifolia* Bouché (Safer: op. cit., p. 221).

6. Cf. Safer (*loc. cit.*)—*Kiirbisessenz* (*anonā*). *Anonā*, however, is defined (Rémi Simēon *op. cit.*) as a mixture of honey and water.

X 796 **A True [Relation] of how They Served the Sun; and of how many Times Trumpets Were Blown During the Day and During the Night; and of how many Times Incense Was Offered.**

Imelaoaca, in quenjn tlaiecultiloia tonatiuh: yoan qoezqujpa in tlapitzaloia in cemjlhujtl, yoan in criocoal: yoan quezqujpa in tlenamacaia.

Each day, when the sun arose, quail were slain and incense was offered. And thus were quail slain: they wrung the necks of the quail and raised them dedicating them to the sun.

And they invoked [the sun], saying:

"The sun hath come forth—the shafts of heat, the turquoise child, the soaring eagle. And how he will go on, or how he may tarry [we know not]. Perchance something [ill] will be done his servants and vassals."

They said unto him:

"Work; perform thy office [for us], O our lord."

And this each day was thus done when the sun rose, [as hath] been said.

And thus was incense offered four times during the day, and five times during the night: The first time [was] when the sun burst forth. The second time [was] when [it was] time to eat [the first meal]. And the third time [was] at midday; and the fourth time [was] when already the sun had set.

And at night, thus was incense offered: the first time, when it was dark; the second time, when it was time to sleep; the third time, when the shell trumpets were sounded; the fourth time, at midnight; and the fifth time, near dawn. And when it was dark, incense was offered and a supplication was made to the night.

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It was said:

"The Lord of the Night, he of the sharp nose, hath unfolded, and we know not how his office will end."

X 796 785 And [his] feast day came upon the day of the day-count [called] naui ollin, every two hundred and three days. And when the day had come, all did penances; all fasted for four days. And when they reached the day of the day-count, at noon, shell trumpets were blown, and straws were passed through the flesh to draw blood. And they cut the ears of little children lying in their cradles. And all the people bloodied themselves, and no supplications

In mumuztlae in jquac valquiçaia tonatiuh, tlacotonaloia, yoan tlenamacoia. Auh injc tlacotonaloia quiquechcotonaia in çolin, conjaviliaia in tonatiuh,

yoan quitlapalovaia quitoaia

Oquiçaco in tonatiuh, in tonametl, xiuhpiltontli, in quauhtlevanjtl: auh quen onotlatocaz quẽ cemilhujtiz, cujx itla ipan mochivaz in jcujtlapil, in jiatlapal

conilvjaia.

Ma ximotequjtili, ma xjmotlacotili, totecujoe.

auh injn mumuztlae iuh muchivaia in iquac valquiçaia tonatiuh mjtoaia.

Auh injc tlenamacoia, nappa in cemjlhujtl, auh macujlpa in iovaltica. Injc ceppa iquac in valmomana tonatiuh. Injc vppa iquac in tlaqualizpan, auh injc Expa iquac in nepãtla tonatiuh, auh injc nappa iquac in ie oncalaquj tonatiuh.

Auh in iovaltica, injc tlenamacoia. Injc ceppa tlapoiaoa. Injc vppa netequilizpan. Injc Expa tlatlapitzalizpan, auh injc Nappa ticatla, auh injc macujlpa tlatvinavac, auh in iquac tlapoiava tlenamacoia tlapaloloia, in iovalli

mjtoaia.

Ovalçouh in iovaltecutli in iacaviztli, auh quen onvetziz in jtequjuh.

Auh in ilhujuh quiçaia ipan cemjlhujtonalli navi ollin, matlacpoalli, vnei ica, auh in iõc ie onaci ilhujuh, neçavaloia, navilhujtl tlacatlaqualoia, Auh in ipã cemilhujtonalli in oacic ilhujuh, in nepantlã tonatiuh, tlapitzaloia, tlacoqujstiloia: auh in pipiltzintzinti coçolco onoque quinnacaztequja: auh muchi tlacatl mjçoia, auh atle ic tlapaloloia, çan jxquich in

The Cutting of Thorns.

The cutting of thorns: they cut them who were priests not yet much experienced. These [were the ones] who took them.

Vitztequjliztli.

In vitztequjliztli, iehoantin cõtequja in tlamacazque in aiamo cenca ixtlamati, in qujnõtlacuixque. 793

The Gathering of Fir Branches.

The gathering of fir branches: likewise they who were priests secured them, and these were already experienced.

Acxoiaçaqujliztli.

In acxoiaçaquiliztli, çan no iehoantin concuja in tlamacazq̃ auh iehoantin in ie ixtlamati.

The Blowing of Shell Trumpets.

The blowing of shell trumpets: this was the charge of those who were young trumpet-blowing priests; and [they were] experienced and of various sorts.

Tlatlapitzaliztli.

In tlatlapitzaliztli, iehoantin intequjuh catca, in tlamacazcatepitzitzin. yoan in ie ixtlamati neneliuhtivjia. [534]

The Dissolving of Black Coloring.

The dissolving of black coloring was the task of those [who were] the young blowers of shell trumpets. These dissolved the black stain, and everyone anointed himself with it. Verily all together put it on when they stained themselves; none failed [to do so]. And they dissolved it in the black stain canoe. And the black coloring was dissolved only at night, and all stained themselves at the moment of dawn.

Tlilpatlaliztli.

In tlilpatlaliztli, iehoantin intequjuh catca: in tlamacazcatepitzitzin, in qujpatlaia tlilli, muchi tlacatl ic moçaia, vel mocemaqujaia injc moçaia, acan mocavaia: auh in qujpatlaia vncã in tlillacalco, auh in tlilpatlaloia, çan iovaltica, auh in neoçaloia iquac in tlavizcalli iehoa. 793 386

643 301 A lip pendant of gold, in the form of a broad-leafed water plant;
apatlactempilolli, coztic teucujtlatl,

[532] A crescent-shaped lip pendant of gold;
metztempilolli coztic teucujtlatl,

A green stone nose rod;
chalchiuhiacamjtl,

A fine turquoise nose rod;
teuxiuhiacamjtl,

A necklace of round, green stones, joined and strung together;
chalchiuhcozcatl ololiuhquj, tlacenqujxtilli, tlacecotl,

A necklace of radiating golden pendants with a thin, green stone [disc] set in their midst;[8]
coztic teucujtlachaiaoac cozcatl, chalchiuhtlacanaoalli iitic manj,

A finely wrought feather arm band with various [other] costly feathers and with gold;
quetzalmachoncotl tlaçotlanquj nepapan tlaçoiujtica, ioan coztic teucujtlaio,

[237] A golden band for the calf of the leg;
coztic teucujtlacotzeoatl,

A quetzal feather banner held in the hand;
quetzalmacpanjtl,

A quetzal bird as headdress;
quetzaltotoicpacxuchitl,

Quetzal feather horns;
quetzalquaquaujtl,

A quetzal feather fan [set] with gold;
quetzalecacoxtli coztic teucujtlaio

A turquoise [mosaic] wrist band with a conical extension;
xiuhmacopilli,

A necklace of gold [beads] and small sea shells;
coztic teucujtlachipulcozcatl,

A necklace of gold [beads] and snail shells;
teucujtlacoztic acuechcozcatl,

643 [276 416] Flowers and tobacco, [which were] exclusively the ruler's; a mirror in which the ruler looked at himself when he adorned himself. All these were the charge of the artisans[9] when the ruler danced.
xuchitl, ietl, ineiscaujl tlatoanj, tecatl injc motta tlatoanj, injc muchichioa amanteca impial, in isquich imaçeoaia tlatoanj,

[292 281] Sandals of ocelot skin; cured leather sandals with embroidery—embroidered sandals.
oçeloeoacactli, cuetlaxcactli tlamachio, tlamachcactli,

[534] 533 [There were] two-toned drums and supports for two-toned drums, ground drums, golden turtle shells, and golden bells;
teponaztli, teponaztzatzaztli, veuetl aiacachtli coztic teucujtlatl, tetzilacatl coztic teucujtlatl,

Singers, a dancer, a player of two-toned drums and one of ground drums, a drum beater, a singer who intoned the chant.
cujcanjme, mjtotianj, teponaçoanj, ueuetzonanj, tlatzotzonquj, cujcaitoanj,

415 [There were] chests for the devices, in which were kept all which have been described: a large basket-case in which were kept the green stone lip plugs, the gold ear plugs, the golden necklaces, the wigs, the masks, the golden reed serpent.
tlaujzpetlacalli, in vncan mopiaia, in ixquich omjto. Veuej toptanatli, in vncan mopia, in chalchiuhtentetl, in teucujtlanacochtli, in teucujtlacoxcatl, tzoncalli, xaiacatl, teucujtlaacaçoatl coztic teucujtlatl,

351 There were flowering trees, which were to be seen in the palace courtyard; for it was the ruler who was to dance.
xuchiquaujtl momanaia, in tecpan itoalco, inezca catca: ca maçeoaz in tlatoanj,

415 314 534 [There were] a basket for the mirror, a basket for the comb; and a rubber hammer with which the two-toned drum was sounded.
tezcatanatli, tziquaoaztanatli, olmaitl injc motzotzona teponaztli.

8. Cf. Seler, *Gesammelte Abhandlungen*, II, p. 542; also corresponding Spanish text.
9. Cf. Sahagún, *op. cit.*, II, pp. 389f., on etymology of *amanteca*.

The white demon of the air was of gold, and had quetzal feather balls.

The yellow, Huaxtec, pointed, conical cap had a golden [disc] in front and was girt with quetzal feathers. And the shirt was of yellow parrot feathers [decorated with] hawk scratches. Gold was his crescent-shaped nose plate; gold were his ear pendants, with quetzal feather spindles.

The white, Huaxtec, pointed, conical, paper cap had quetzal feathers bound at the base and a [disc] of gold at the front; its spindles were of quetzal feathers and gold. Gold was his crescent-shaped nose plate, and gold were his ear pendants.

[For] the bi-colored Huaxtec, the shirt was half blue and half yellow. His conical, pointed cap was also bi-colored—half blue and half yellow, and it had quetzal feathers girt at the base and a golden [disc] at the front. Gold was his crescent-shaped nose plate; his ear pendants were gold; and his spindles were of quetzal feathers.

The golden conical cap had quetzal feather tufts held in cups. The silver conical cap had quetzal feather tufts held in cups.

[There were] shell trumpets and clay pipes which were blown in battle so that the warriors might set forth together to fight. The standard, [which was] of gold, and the quetzal feather banner dispatched the men to battle. When it was seen that already all the standards were raised, then the warriors set forth together to do battle.

The quetzal feather sun [consisted of] a golden sun, and in the middle of it was a circle of quetzal feathers. The young maize flower cre[a]t had, as its leaves, quetzal feathers, and [was ornamented] with flint knives [fashioned of] gold. On his temples went plate-like pieces of gold. The wooden sword [was provided] with obsidian blades [set in] a groove at its edge. The headdress of quetzal and heron feathers [ornamented] with gold, [had] single quetzal feathers, and many quetzal feathers rustled [from it. There was] the ocelot wine jar, whose foam had single quetzal feathers [set in it], and many quetzal feathers rustled [from it].

Iztac tzitzimjtl, coztic teucujtlaio, iquetzaltemal. 643 714

Coztic cuextecatl icopil ujtzauhquj, izquateucujtlaio, quetzaltica cujtlalpic: auh in coatl, toçcoatl motlotloujtec, coztic teucujtlatl in jiacametz, ipipilol, coztic teucujtlatl, imamalacaquetzal. 531

Iztac cuextecatl iamacal ujtzauhquj, quetzaltica cujtlalpic, izquateucujtlaio, imamalacaquetzal teucujtlaio: coztic teucujtlatl in jiacametz, ipipilol coztic teucujtlatl.

Chictlapanquj cuextecatl, çectlapal xoxouhquj, cectlapal coztic in coatl, icopil ujtzauhquj, no chictlapanquj, cectlapal xoxouhquj, cectlapal coztic quetzaltica cujtlalpic, izquateucujtlaio, coztic teucujtlatl in jiacametz, ipipilol coztic teucujtlatl, imamalacaquetzal.

Coztic teucujtlacopilli quetzaltecomaio. Iztac teucujtlacopilli, quetzaltecomaio,

tlapitzalli tecuçiztli, ioan qujqujztli in mopitza isuc injc çemeoa isuqujzque, injc mjcali: in quachpanjtl, coztic teucujtlapanjtl: ioan quetzalpanjtl in teujtia in isuc, in omottac ie meoatiquetza in jzquj quachpanjtl. Niman çemeoa in iauqujzque, injc mjcali, 534 727

quetzaltonatiuh, coztic teucujtlatl in tonatiuh ijtic mantiuh in quetzalli iocaltic. Xiloxochipatzactli, quetzalli in jixoaio, coztic teucujtlatl in jtecpaio, in jcanacacân mamantiuh: coztic teucujtlatl in tlacomaltectli. Maquaujtl itztzo in jtenco tlatectli, quetzalaztatzontli, teucujtlaio, quetzalxixilquj: auh in jcuecuetlacacaio mjiec quetzalli, oçelotlachicomjtl, in jpoçonca quetzalxixilquj: auh in jcuecuetlacacaio mjiec in quetzalli. 643 714 [411]

[p. 36 has no textual material]

—*After Paso y Troncoso*

Figures (concluded). 61. Two-headed men (Chapter 6).

62. Spaniards landing on the coast (Chapter 7). 63. Game of *patolli* (Chapter 10). 64. Rolling a log on the soles of one's feet (Chapter 10). 65. Animals kept by the ruler (Chapter 10). 66. Judgment and punishment of malefactors—Tlacxitlan (Chapter 14). 67. Same—Quauhcalco (Chapter 14). 68. Same—Tecpilcalli (Chapter 14). 69. Musicians (Chapter 14). 70. Array and equipment for the dance (Chapter 14). 71. The ruler's animals (Chapter 14).

[p. 36(6)]

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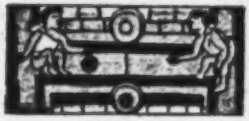

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—*After Paso y Troncoso*

• 86. Punishment of an erring official (Chapter 17). 87. Punishment of a careless musician (Chapter 17). 88-90. Keeping watch in the city against enemies (Chapter 17). 91. The game *tlachtli* (Chapter 17). 92. Gifts of the ruler to the poor (Chapter 17).

[p. 36(M)]

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SEVENTH PARAGRAPH, in which is told how the singers bedizened themselves when the ruler would dance; and of that in which they would dance.

Mixcoacalli: there were established all the kinds of singer-dancers of Tenochtitlan and Tlatilulco. There they awaited the word of the ruler, that he would dance, or try some song, or learn some new song. All this the singers prepared, all that was necessary—two-toned drums, rubber drum hammers, ground drums, rattles shaped like dried poppy heads, copper bells, flutes; players of two-toned drums and ground drums, intoners of chants, leaders of the dance; and all the properties used in the dance.

If the song were to be intoned after the manner of Uexotzinco, they were adorned like men of Uexotzinco, and spoke even as they did; they were imitated with the song and in their adornment and their equipment. Likewise if a song were to be intoned after the manner of Anauac, the speech of the men of Anauac was imitated, and their adornment as well as their equipment. Likewise, if a song were to be intoned after the manner of the Huaxteca, their speech was imitated, and their headdresses were taken, with which to imitate them in coloring their hair yellow; and the marks [had] arrow marks [painted] on the face, noses pierced like jug handles, teeth filed [to a point], and conical heads. And they [were clad] only in their capes. Likewise [they did] other songs.

INJC CHICOME PARRAPHO, vncā mjtoa, injc mocencaoaia qujcanjme, in tlamaceoaz tlatoanj: ioan in tlein ipan mjtotizque. 533 292

Mixcoacalli, vncan tecpanoaia in jxqujtlamantli, mācehoalcujcanjme in tenochca, ioan tlatilulcatl, vncan qujtlatolchiaia in tlatoanj, in aço mâçeoaz, aço itla cujcatl qujiehecoz, aço itla iancujc cujcatl qujmomachtiz, mochi ic moçencauhticatca, in cujcanjme: in jxqujch monequj teponaztli, olmaitl, veuetl, aiacachtli, tetzilacatl, çoçoloctli, teponaçoanj, veuetzonanj, cujcaitoanj teiacanque: ioan in ixqujch tlamantli mācehoallatqujtl, [534]

intla uexotzincaiotl meoaz cujcatl, in iuh muchichioa vexotzinca, ioan in iuh tlatoa: motlaiehecalhuja in jca cujcatl: ioan ica inechichioal intlaquj. Çan no iuhquj intla anaoacaiotl meoaz, motlaiehecalhuja, in jntlatol anaoaca: ioan jnnechichioal in iuhquj intlatquj. Çan no iuhquj, intla cuextecaiotl meoaz cujcatl, motlaiehecalhuja in jntlatol: ioan mocuj tzoncalli in qujntlaiehecalhuja, intzon, injc quacoztique, ioan xaiacatl ixtlamjoa iacaujcole, tlantziquatic, quapatlachtic, içan jtilma. Can no iuhquj in oc cequj cujcatl.

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EIGHTH PARAGRAPH, which telleth of the houses in which were the slaves.

Malcalli: the majordomos guarded[13a] the captives. They took great care of them as to food and drink. That which they needed, they gave all to the captives.

Totocalli: there majordomos kept all the various birds—eagles, red spoonbills, trupials, yellow parrots, parakeets, large parrots, pheasants. And there all the various artisans did their work: the gold and silversmiths, the copper-smiths, the feather workers,[14] painters, cutters of stones, workers in green stone mosaic, carvers of wood. Caretakers of wild animals,[15] majordomos, there guarded all the wild animals: ocelots, wolves, mountain lions, and mountain cats.

INJC CHICUEJ PARRAPHO, ipan tlatoa, in jnchan catca tlatlacoti 567 344

Malcalli: calpixque pinpiaia, in mamalti, cenca qujnmocujtlaujaia, in tlaqualtica, in atica: in tlein qujnequja, mochi qujnmacaia in mamalti.

Totocalli, calpixque vncan qujnpiaia, in jxqujch nepapan tototl: quaquauhti, tlauhquechol, çaquan, tozneneme, cochome, alome, coxoliti: ioan oncan tlachichioaia, in jxqujch nepapan toltecatl, in teucujtlapitzquj, in tepozpitzquj, in amanteca, tlacujloque, tlatecque, chalchiuhtlacujloque, quauhtlacujloque Tequanpixque, calpixque, vncan qujnpiaia, in jxqujch tequanj: oçelotl, cuetlachtli, mjztli, ocotochtli. 463 344 231 136

13a. *Piapiaia*: probably *quinpiaia* is meant.

14. "Feather-workers were called amanteca after the district of Amantlan, in Tenochtitlan, where they lived" (Clark, *op. cit.*, I, p. 56, n. 2). Cf. also Soler, *Hombre Español*, p. 378.

15. The *Real Academia de la Historia* MS has *nepampixque* for *nepampixque*, and begins with the next a new paragraph. A marginal gloss by Sahagún heads the section, "*Casa de las fieras.*"

[p.46 is blank]

6: Sahagún M-5 (1529-1590) 1954 NU7 Astec NU7

Sixteenth Chapter, in which it is told how the women were trained.

Injc caxtolli oce capitulo, vncan mjtoa, injc mochiccoaia çioa. 286 462

[Theirs were] the device with which [the loom] was held; the divided cord; the skein; the shuttle; the cane stalks; the wide batten, which swished [as it was used]; the thin batten, one made of bone; the small batten with which they worked designs; the heddle; the flail; the spindle whorl; the spinning bowl; chalk; the shallow spindle whorl when they spun with feathers; the basket for unspun cotton, one for rabbit hair, one for cotton thread, the basket for feathers, and the earthen bowl for feathers; the rack for yarn; the colored wood[1] with which they dyed cotton when they wove; the bowl for colors in which they dissolved pigments; the paper patterns from which they took the shape of whatsoever they made; maguey spines, with which they picked the cotton threads.

Neanonj, mecamaxalli, quatzontli, xiiotl, otlatl, tzotzopaztli cacalaca, patlaoac: tzotzopaztli pitzaoac, omjtzotzopaztli, tzotzopaztepiton, ic tlamachioa: teçacatl, tlaujteconj, malacatl, tzaoalcaxitl, tiçatl, xaxalmalacatl ic iujtzaoa: ichcatanatli, tochomjtanatli, icpatanatli, iujtanatlj, iujtecomatl: tzatzaztli, tlacujlolquzujtl injc qujcujloa icpatl in qujqujti: tlapalcaxitl, in vncan cana tlein tlamachtli qujchioa; vitztli injc qujuitzcuj icpatl: [386]

They took personal charge of preparing food and chocolate. There were their older women, who had reared them; and their hand-maidens were hunchbacks and dwarfs, who sang and played the [small ground] drum to amuse them.

tlaqualchioa, achioa, qujnomauja: vncate in jnnahoan in qujmjzcaltia, ioan in cocoa tepotzome çihoa, tzapame, cujca, tlatzotzona: injc melelqujxtia. 462 [702 534 502]

1. *Tlamjlquanjtl*: Sahagún (*op. cit.*, III, p. 222) describes the tools as "*lanzaças, y tienen las otras mayor que parecen pinzotes sobre el lanzaje; es árbol muy prensado, porque de él se hacen tapanandos, tamborillos y silbatos. . . .*" One is pictured in Emmart, *op. cit.*, Pl. 68.

[p. 50 is blank]

were to remain, to make judgments, and to hear all manner of testimony.

The name of one Teccalli was Tlacxitlan. There they tried princes and great lords. At once, swiftly, they passed judgment on their complaints or wrong doing.

And the second place where justice was done was named Teccalli. There were the Mexican judges. Sagely they heard the complaints of the common folk. They defined and verified the complaint, they recorded it in paintings so that they might take it there to Tlacxitlan, where they informed the judges who were princes, so that there judgment might be pronounced.

And if something was difficult, they took it to the ruler so that he might judge it [with] those judges[6] whose names were Ciuacoatl, Tlacochcalcatl, Uitznauatlailotlac, Ticociauacatl, Pochtecatlailotlac, Ezuauacatl,[7] Mexicatl tezcacoacatl, Acatliacapanecatl, Milnauatl, Atlauhcatl, Ticociauacatl, Ciuatecpanecatl, and Tequixquinaoacatl. These same judges meditated and pondered upon, and examined, the testimony. They sought out the witnesses, those who bore testimony. Perchance [the charge] was true; or else that which the ruler had heard was false, so that, perhaps, by error[8] someone had been held in jail.

And if the ruler condemned someone to die, then his executioners slew him—the Achcacauhti,[9] the Quauhnochtli, and the Atempanecatl. Thus did these slay him: with a cord they strangled the evildoer, or they stoned him before the people, or they cut him to pieces.

THIRD PARAGRAPH, in which is described how all were to dance.

The ruler was greatly concerned with the dance, the rejoicing, in order to hearten and console all the peers, the lords, the noblemen, the brave warriors, and all the common folk and vassals.

First the ruler announced what song should be intoned. He commanded the singers to rehearse and practise the song and [to prepare] the two-toned

calli, in vncan iezque, in vncā tetlatzontequjlizque, 643
in vncan qujcaqujzque in jxqujch tlamātli tlacatla- 693
tolli, 565
in centetl teccalli, itoca tlacxitlan, in vncā tetlatzon-
tequjliaia tlaçopipilti, tlatocapipilti, çan njman içiuh- [344]
ca qujtzontequja inteneteilhujl, anoço tetlatlacul.

Auh injc vccan tecutlatoloia, itoca teccalli, vncan 693
catca in tecutlatoque mexica: jujian iocuxca qujca- [344]
quja, in jneteilhujl cujtlapilli, atlapalli, in oqujchi- 565
pauhque, in oqujiectilique neteilhujlli, tlapallacujlol- 695
pan qujtlalia, injc vmpa qujtquj tlacxitlan in jpā [212]
qujntlapoujlia in tecutlatoque in tlaçopipilti, injc
vmpa motzontequj.

Auh intla itla oujlitica iujc qujtquj in tlatoanj injc 695
iehoanti qujtzontequj in jntoca catca tecutlatoque. 643
Çioacoatl tlacochcalcatl, vitznaoatlailotlac, ticociaoa-
catl, pochteca tlailotlac, ezoaoacatl, mexicatl tezca-
coacatl, acatliacapanecatl, mjlnaoatl, atlauhcatl, ti-
ciociaoacatl, çioatecpanecatl, tequjxqujnaoacatl, ie-
hoantin, y, in tecutlatoque qujnemjliaia, qujchiquja,
qujpetlaoaia in tlacatlatolli, qujntemoaia in machice-
que, in tlaneltilianj, in aço ie nelli, anoço tlatolchi-
chioalli in caqujtilo tlatoanj, in aço can tlapic aca
quauhcalco otlaliloc.

Auh intla aca qujtlatzontequjlia tlatoanj mjqujz, 693
njman qujmjctia, in jtemjcticaoan achcacauhti, 696
quauhnochtli, atempanecatl: injc iehoantin qujmjc-
tia, qujmecanja in tlatlacoanj, anoço teixpan qujtete-
pachoa, anoço qujtetequj.

INJC EI PARRAPHO: ipan mjtoa in quenjn 535
netotiloz. 643
In tlatoanj oc cenca qujmocujtlaujaia, in maçeoa-
liztli, in papaqujliztli, injc qujmellaquaoa, injc qujn-
iollalia, in jxqujchtin tlatoque, ioan pipilti, ioan
tetecuti, ioan tiacahoan: ioan in jxqujch in cujtlapilli,
atlapalli, in maçeoalli:
achtopa qujtoaia in tlatoanj, in tlein cujcatl meoaz 643
qujnnaoitiaia in cujcanjme: injc qujiehecozque injc 533
qujchicaoazque in cujcatl, ioan teponaztli, olmaitl, 534

6. The corresponding Spanish text reads: "Y los casos, muy difficultosos, y graues, llevauanlos al señor: para que los sentenciase juntamente con otros principales, muy calificados, que con el estauan, y residian."

7. After the word pochtecatlailotlac, the Real Academia de la Historia MS includes mixcoatlailotlac; crossed out appears in ejusmodi.

The title Ticociauacatl is repeated in the Aztec text of the Florentine Codex.

8. Con dispic: con is probably unneat (cf. ibid.).

9. Achcacauhti: cf. Sahagún, op. cit., I, pp. 166, 281, 293; II, pp. 310, 321; also Anderson and Dibble, op. cit., II, p. 180, and III, p. 53.

643 drums, the rubber drum hammers, and the ground
533 drums, and all the properties used in the dance. And
●534 [he appointed the kind of] dance, him who would give the pitch, those who would lead, him who would beat the two-toned drum, him who would play the ground drum. All was first arranged, so that nothing would be left out.

643 And when there was a dance, the ruler [decided]
535 the day. At this time, he adorned and arrayed him-
292 self, [in his] head band with sprays of quetzal
301 feathers and gold, with which he bound his hair; a yellow labret, or a green stone lip plug, which he inserted in his [lower] lip; golden ear plugs, which he inserted in [the lobes of] his ears; and he laid on a neck band, either a neck band of green stone or a collar with turquoise inserted; he placed on his wrist a bracelet with a large green stone upon it, or a large turquoise; or a golden arm band; and a quetzal feather fan. With [these] costly goods he went in procession and danced. With a priceless cape he covered and wrapped himself, and in a costly breech clout he girt himself.

565 Then also they arrayed and accorded favors to all
535 the lords, and noblemen, the men [at arms], brave warriors, and the high judges, and the [lesser] judges, and brave warriors, men [at arms], and masters of the youths, and singers. And the ruler gave them drink and food, all the things which have been mentioned.

687 And if the singers did something amiss—perchance a two-toned drum was out of tune, or a ground drum; or he who intoned, marred the song; or the leader marred the dance—then the ruler commanded that they place in jail whoever had done the wrong; they imprisoned him, and he died.

643 FOURTH PARAGRAPH, in which is told how
726 he who was the ruler kept vigil; how he kept guard at night and all day, because of war.

The ruler was especially concerned with the keeping of watch against enemies and the guarding of the city, all day and all night. Hence he gave stern commands that guard should be kept faithfully. For at times, suddenly, the City of Mexico was circled by foes; perchance somewhere for this they were gathered together, and were laying a snare. Therefore the ruler kept careful vigil. He did not become besotted. He himself sometimes set forth by night, circled the city, and beheld what was done: perhaps the priest

veuetl: ioan in ixquich maçeoallatqujtl, ioan netotiliztli, aquin cujcaitoz, aqujque in teiacanazque, aquin tepenaçoz, aquin veuetzonaz, mochi achto mocencaoaia injc atle itlacaujz.

Auh in ie iconac maçeoa tlatoanj, in tlein ilhujtl ipan mocencaoa, mochichioa quetzallalpilonj coztic teucujtlaio, injc qujlpia itzon, coztic teçacatl, anoço chalchiuhtentetl in conaquja itenco, coztic teucujtlanacochtli, in caquja inacazco: auh in cozcatl conteca, aço chalchiuhcozcatl, anoço cozcapetlatl, teuxiujtl itlaactoc, macuextli imac qujtlalia vei chalchiujtl ipan ca anoço vej teuxiujtl, anoço coztic teucujtlamatemecatl, quetzalecaceoaztli, tlaçotlanquj injc mjtotia injc maceoa, tlaçotilmatli in qujmololoa, in qujmoquentia, tlaçomaxtlatl in qujmomaxtlatia,

njman ic no qujcencaoá quintlauhtia: in ixquichtin tlatoque, ioan pipilti, in oqujchti, tiiacaoan, ioan tecutlatoque, ioan achcacauhti, ioan tiiacaoan oquichtin, ioan tiachcaoan, ioan cujcanjme, ioan qujnmaca in jiauh, in jtlaqual tlatoanj in jzqujtlamantin omoteneubque.

Auh intla itla qujtlacoa cujcanjme: aço teponaztli qujchalanja, anoço veuetl, anoço cujcaitoa, qujpoloa cujcatl: anoço teiacana, in qujpoloa netotiliztli: njman tlanaoatia in tlatoanj, quauhcalco contlalia in aqujn tlatlacoa, qujtzacutiuh mjquja.

INJC NAUJ PARRAPHO: vncā mjtoa injc ixtoçoaia in aquin tlatoanj, injc tlapiaia in ioaltica: ioan in cemjlhujtl in jpāpa iauiotl.

In tlatoanj oc cenca qujmocujtlaujaia in iautlapializtli, ioan altepepializtli, cemjlhujtl ceioal, ic tlatlaquauhnaoatiaia, injc cenca tlapialoz ma quenmanjan atenemachpan iauiaoalolo in altepetl mexico, aço cana ica necentlalilo, tlachichiujlilo, ipampa cenca ixtoçoaia in tlatoanj, amo tlaoanaia, iioma in iohoaltica quenmanjan qujçaia qujiaoaloa in altepetl qujtta tlein muchioa, acaçomo tlapia in tlamacazquj in tiachcauh aço ic necujtlaujlo in mjxitl in tlapatl in octh ioan oc cenca quintlaquauhnaoatiaia in tlatoanj

Appendix A

Continuation of the Fourth Paragraph, Chapter Fourteen[1]

In the priests' house of Mexico, there were established and congregated all the keepers of the gods, the fire priests, and [other] priests, the city's devout ones. There they waited [lest] perchance the ruler might require something—perhaps inquire about something, mayhap of something they had seen in all the places where debts [of sacrifice] had been paid upon the mountains and upon the water; there where, afar, were the small pyramids where each night they performed penances.

For these who were fire priests and other priests, when they came forth well into the night, and when, as was said, the shell trumpets were newly blown, first drew their blood before the devil, with thorns, the spines of the maguey; then each one separately set forth, going quite naked. They went [out] having put about them only their pouches with cords,[2] which went filled with dyed, powdered tobacco—this tobacco mixed with a black [dye]—which they chewed as they went. And one proceeded taking with him an incense ladle in which fire went enclosed; and a small cotton bag in which was incense; and pine wood; and he carried his fir branches in his arms, as well as his spines covered with blood, and a shell as his trumpet. And even though it rained hard or was freezing, just so he went.

When he reached whatsoever mountain he was to perform his due upon, then and there he paid his debt [of sacrifice]. He offered incense; he spread out his fir boughs, his bloodied maguey spines. He listened for the time when trumpets were to be sounded in Mexico, at midnight. And when the trumpets had been sounded in Mexico at midnight, then the priests, they who did penance, blew trumpets everywhere there upon the mountains where they paid their debts. Then they turned back, sounding trumpets as they went, in the dawn, when they again entered the priests' house.

Calmecac, mexico, vncan tecpanoaya, vncan mocenquixtiaya in ixquichtin teupixque yn tlenamacaque, yn tlamacazque yn itlamaceuhcauan catca altepetl, conchiaya yn aço itla ic quintemoz tlatoani, aço itla ic tlatlaniz, aço itla quitta yn ompa yzquican omoztlauha yn tepeticpac, yoā atlan, yoan yn ompa veca caca momoztli, yceceyoual yc tlamaceua. 346 793

Ca y iehoanti tlenamacaque, tlamacazque catca yquac quiçaya yn tlaquauh tlapoyaua, ỹ mitoaya yancujcan tlatlapitzalo, achto miçoya in ixpan tlacatecolotl yca vitztli, ỹ metl yuitzo, niman ceceyaca quiçaya, çan petlauhtiuja, çan ixquich onactiuia yn intoxi yntlamecayouh vncan tentiuh yaqualli ychoatl im piçietl tlanelolli tlilli yn quiquatiuja, yoan quitquitiuia tlemaitl tzacuhtiuh vnca yetiuh tletl, yoā xiquipiltontli yc icatiuh copalli, yoā ocotl, yoā quiçiacauia yn iacxoyauh, yoan in iuitz yeheço, yoan tecuciztli yn itlapitzal ỹ manel cenca quiauiz, anoço ceuetziz yuhca viya. 793 [705] [291] [276] 415

[534]

yn iquac yn oacic campa tepetitech tlamatiuh nimā yc vncā moztlaua, tlenamaca, contema yn iacxoyauh, yn iuitz yeheço, quiualcaqui in queman tlapitzaloz mexico y youalnepantla, auh yn otlapitzaloc mexico youalnepantla, niman yc nouian tlapitza yn tlamacazque yn tlamaceuhque yn ompa tepetitech in campa omoztlaua, niman valmocuepa tlatlapitztiujtze ye tlatuinauac, y ualcalaqui calmecac. 796 783 [534]

1. See note 11, Chapter 14.

2. Leonhard Schultze Jena, in *Gliederung der Alt-Azteckischen Volks in Familie, Stand und Beruf* (Stuttgart: W. Kohlhammer Verlag, 1952), p. 330, says of the form *totoni*: "*Da er im Text diejenigen bezeichnet, die den Copalbeutel tragen, wird es sich um Priester handeln.*" The term *tlemaceuyotia* he translates (*ibid.*, p. 161), "*schlimm sie mit einer Schnur.*"

648 hath laid all manner of tribute upon us. But this [Moctezuma] is our lord and our ruler. And if [the gods] hasten to quit us — for the Mexicans are inhuman and very unrighteous — if [the gods] quickly leave us, if they stay away long, [the Mexicans] will return; they will come back here. The Mexicans have not made an end of and destroyed us. But great is their evil; they are full of sin."

And when Marina had informed the Captain of these words, he then answered them: "Let them not be grieved. I shall not tarry; shortly shall I return and speedily shall I find them. Here will be the ruling: here will be the place of governing. The Mexicans will be destroyed, so that they shall not harm you."

And when the people of Teocalhueyacan heard this, they rejoiced greatly. They became proud and haughty because of it. Behold, they therefore rose up and held themselves as better than others, as if they knew all. The more they listened foolishly, the more they were vainly presumptuous; as if then they had lost fear. They took this to be true; they thought that this was already so.

● [534 201] And when this was over, and they had slept, when it was still deep night, flutes were blown, they sounded the muted flutes and the wooden whistles,[2] and drums were beaten. War drums were sounded. Then the Spaniards all arose and got up, and arrayed themselves. And after this, then they departed and filled the road. They went crowding the road.

Then they went on to and reached Tepotzotlan. Before long, in good time, they quartered themselves [there]. Only a short distance had they marched. And the people of Tepotzotlan then scattered and departed, fleeing from them and entering the forest. Some climbed the mountain; some [went into] the gorge. [The town] was quite abandoned to the Spaniards.[3] None dealt with them, because very great were they in destruction of men. Therefore they took flight and ran off. Only their bodies did they save. And all their goods they scattered in haste; they dropped them in their hurry. [The Spaniards] entered the palace; they went into the palace to quarter themselves. There they slept, being all together, all crowded and heaped together. For they were quite frightened; they went in fear.

qujli: auh inin ca totecujo ca totlatocatzin. Auh intla techmocavilitiqujça ca tlacatl in mexicatl, vellaveliloc, intla techmocavilitiqujçaz, intla movecavitiz, in oalmovicaz in valmocueptzinoz, aotechtlamjque, aotechpopoloque in Mexicatl: ca vel huei tlaveliloc, ca vel quimaxilti inic tlaueliloc.

Auh in ocõcaqujti in Malintzin in tlatolli in capitan: njmã quinoalhuj. Macamo motequipacho.ã camo njvecaoaz, iciuhca njoallaz, iciuhca njquinmatiqujuh, njcan tlatoloz, njcan tlatoloian iez, popoliviz in Mexicatl, macamo amechiolitlacocan.

Auh in ꝯuh qujcaque in teucalhujaque cenca papacque, iꝯ aatlamatque, ic cuecuenotque, iz ic moquetzque, ic moiehoatocaque, quimolhujltocaque, ilhujz iuhquin ꝯmococaq̃ ilhujz iuhquin aatlamati, iuhquin vncã motlatlalia iniollo monelchiuhque, ie om ma nelli iuh momatque.

Auh inic iuhquj in ocuchque oc veca iovan in ie tlapitzalo, in quipitza quauhtlapitzalli, quavilacapitztli, yoan tlatzotzonalo, iautlatzotzonalo: ie ic neeoalo, meeva in Españoles, nechichivalo: Auh in ie iuhquj, ie ic oneoalo neutemalo, pepexocatiuh in vtli:

njmã ic onacito in teputzutla, aia vel quẽman oc qualcan in ommotlalito, çan achi qujtocatiaque: auh in teputzoteca njman ic tzomonque olinque, ic choloque, quauhtlacalacque: cequjntin tepetl qujtlecavique: cequjntin atlauhtli, çan inpan macauh in Espanoles, aiac inca muchiuh: iehica ca cenca vei in intepololiz, ipampa mochololtique, mocholtique: çan ixquich in innacaio qujmaquixtique: auh in ixquich in intlatquj qujtepeuhtiquizque, çan iuh tlaçaũhtiquizque: tecpan in oncalacque, ommotepancaltemato, vncã cochque, çan cenietivi, çan cemoloiuhtivi, çan centepeuhtivi: iehica ca çan mauheavi, çan momauhtitivi.

2. *Quauhtepinaoalli, quavilacapitztli*: cf. Edward Seler: *Collected Works* (J. Eric S. Thompson and Francis B. Richardson, eds.; Cambridge: The Carnegie Institution of Washington, 1939), II, Pt. 3-4, p. 143; Alvaro Tezozomoc: *Histoire du Mexique* (H. Ternaux-Compans, tr.; Paris: J. Jannet, 1853), I, p. 121.

3. *Espanoles*: the tilde is omitted in the Nahuatl text.

726 And, when this had come to pass, the great chieftains in vain took refuge behind the stone columns; and
[341] the stone columns [were] in two rows, altogether eight [of them]. And also the chieftains crowded on the roof terrace of the Coacalli.[1] They filled the roof terrace. None of the chieftains [could] go beyond.

And the Spaniards at first remained quiet. And when they fired the gun, it became very dark; smoke spread out. And those who were hiding behind the stone columns all fled; and all those who were on the roof terrace hurled themselves down, and all ran far away. Then [the Spaniards] took up the gun and went to place it upon the large, round stone.
● [534] And on top of the [pyramid Temple of] Uitzilopochtli, holding vigil to no purpose, [priests] struck two-toned drums; as if with all force they struck the two-toned drums. And then two Spaniards climbed up, going to club them there. And when they had gone there to strike them, they cast them down; they threw them down from there.

And the shorn ones, all the chieftains, who had been fighting in boats, all came forth and issued on to the dry land. And those who plied the boating poles for them [were] the young boys; only these guided the boats. And upon this the chieftains then took note of the spaces among the houses. They ran fast; all in truth shouted and said: "O chieftains, make haste!"

And when it came to pass that the Spaniards saw that they were about to come to grips with and pursue them,[2] then they cowered and sped away; they turned tail; they indeed fled and ran. From both sides they were shot at with darts and barbed arrows; and from both sides they were pelted with stones. Shortly, then, they went to find respite at Xolloco, to catch their breath. There [the battle] quieted, and thereupon [the Mexicans] all turned back. And the Spaniards then also returned and went to establish themselves at Acachinanco. But the gun, in their haste, they abandoned there on the large, round stone. Then the chieftains seized it, ran it forward, and went to toss it into the water. They pulled it to Tetamaçolco.[3]

quimotototiticaca in tetlaquetzalli: auh in tetlaquetzalli ompantli, nepan chicuej. Auh in coacalli itlapãioc, no temaqueque in tiacavan, motlatlapantenque aocac ixtlapal iauh in tiiacavan.

Auh in Españoles çã njman amo mamana: auh in oquitlazque tlequjqujztli cenca tlaiovac, poctli motecac. Auh in quimotoctitimanca in tetlaquetzalli, netlaloloc yoan in jxquichtin tlapanco onoca valmotepeuhque veca netlaloloc, nec quivallecavia in tlequjqujztli contecaco temalacatitlan: auh in jcpac vitzilobuchtli, oc nẽ tlapiaia, quivitequja in teponaztli, iuhquin ontetemj quivitequj teponaztli: auh njmã ic ontlecoque vmentin Españoles, vmpa quimonvivitequjto: auh in oquimonvivitequjto in ca valmaiauhque, quinvalchicanauhque:

auh in quaquachictin in jxquichtin in tiacavan in acaltica tlaiecoaia, muchintin valquizque, vallalvacaquizque: auh in tetlanelhuja in telpopotzitzinti, çan iehoãtin in quivalhujvicaque in acalli. Auh in ie iuhquj in tiaiacavan, nec quimottilia in caltzalantli vellatotoca, vel netzatzililo: quitoa. Tiacavane, ma vallatotoca:

auh in ie iuhquj, in oquittaque in Españoles in ie impan monamjquj in ie quintotona, njmã ic mocotoztlalique, motepuztique, vel totoca, motlaloa necoccampa in valmjnalqia in tlatzontectica, yoan necoccampa in valtepacholo, quin vmpan xolloco patito, imjhio quicujto, vmpa valmomanato: njman ie ic vainecuepalo. Auh in iehoantin Españoles, njman ic no mocuepa motlalito in acachinanco: auh in tlequjqujztli vncan quicauhtiquizque in temalacatitlan: njman conanque in tiacavan, quitototza quimaiavito atlan, tetamaçolco quitztlitiaque.

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1. Spanish text: "*mucha otra gente estuuo encima de la casa que estuuo armada sobre las colunas.*" The Coacalli is described in Book VIII — *Kings and Lords*, p. 44.

2. *Quinmomo*: probably *quinmomoa* in manuscript.

3. Spanish text: "*en esa agua profunda que llamauã Tetamaçolco, que esta cabe el mesmo que se llama Tepetenchca, donde estan los ydolos.*"

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11:Diaz T,H-5 (1519-1520) 1910
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of the oratory were so splashed and encrusted with blood that they were black, the floor was the same and the whole place stank vilely. Then we saw on the other side on the left hand there stood the other great image the same height as Huichilobos, and it had a face like a bear and eyes that shone, made of their mirrors which they call *Tezcat*, and the body plastered with precious stones like that of Huichilobos, for they say that the two are brothers; and this Tezcatepuca was the god of Hell and had charge of the souls of the Mexicans, and his body was girt with figures like little devils with snakes' tails. The walls were so clotted with blood and the soil so bathed with it that in the slaughter houses in Spain there is not such another stench.

They had offered to this Idol five hearts from that day's sacrifices. In the highest part of the Cue there was a recess of which the woodwork was very richly worked, and in it was another image half man and half lizard, with precious stones all over it, and half the body was covered with a mantle. They say that the body of this figure is full of all the seeds that there are in the world, and they say that it is the god of seed time and harvest, but I do not remember its name, and everything was covered with blood, both walls and altar, and the stench was such that we could hardly wait the moment to get out of it.

They had an exceedingly large drum there, and when they beat it the sound of it was so dismal and like, so to say, an instrument of the infernal regions, that one could hear it a distance of two leagues, and they said that the skins it was covered with were those of great snakes. In that small place there were many diabolical things to be seen, bugles and trumpets and knives, and many hearts of Indians that they had burned in fumigating their idols, and everything was so clotted with blood, and there was

14:Bandelier E-4 (no date) 1880 NU7 Aztec NU7

72 country, had permitted their *coming* unmolested,[137] their *return*, once outside of the council-house, was not placed under any similar safe-guard. Oftentimes that return to Mexico was attended with the most imminent personal danger to the delegates.[138]

The cases, if any, are certainly few in number, where a tribe thus provoked or defied, *voluntarily* submitted to tribute. The Mexicans could be *sure*, almost, of war, *whenever their supreme council had agreed upon it.* Therefore, as soon as the meeting at the official house had concluded, war was proclaimed in the four quarters of the pueblo, and in case of great urgency, a monstrous [202] drum, with a specially dismal sound, called the whole tribe to arms from the top of the chief temple.[139]

72a Owing to the peculiar organization just discussed, a rapid mobilization of the forces of the whole tribe was very feasible. The minor subdivisions gathered under their "captains," and all together proceeded almost simultaneously to the store-houses of the four great quarters of the tribe, where the stewards dealt out the

[137] Torquemada (Lib. XIV, cap. I, p. 535): "que aunque estas Gentes eran de su "natural condition mas vengativas, que todas las del Mundo, respetaban a' los Embax- "adores de sus mortales enemigos, como a' Dioses, teniendo por mejor violar qualquier "rito de su Religion, que pecar contra la fé dada á los Embaxadores."

[138] For comparison with Loskiel on the northern Indians (Cap. XI, p. 167) see Tezozomoc (Cap. VIII, p. 15). When the "Atempanecatl Tlacaeleltzin" returned for the second time to Azcaputzalco, this time to challenge the Tecpanecas and defy them to open war, and after he had properly decorated their war-chief Tezozomoctli, the latter gave to him a sword, a shield, and a helmet, saying: "Take here, also, something to "protect your body, and this shield and sword, "maccuahuitl," and see if you may "return home safely." Atempanecatl was attacked by Tecpanecan scouts, pursued as far as upon Mexican soil, and escaped only through his swiftness and personal bravery. This episode is confirmed by Durán (Cap. IX, p. 74), and by Acosta (Lib. VII, cap. XII, pp. 482 and 483), although they both say that the Mexican delegate escaped by avoiding the warriors of the Tecpanecas by circuitous paths. Still, it shows that his return was attended with great personal danger. Clavigero (Lib. III, cap. XVII) attributes this action to the first Montezuma. ("Huehue-Montezuma," or "Montezuma Yhuicamina.")

[534] [139] Bernal-Diez (Cap. XCII, Vedia, II, pp. 90 and 91). On the top of the great temple: "y alli tenian un tambor muy grande endemasia, que cuando le tanian el sonido "del era tan triste y de tal manera, como dicen instrumento de los infiernos, y mas de "dos leguas de alli se oia; y decian que los cueros de aquel tambor eran de sierpes muy "grandes." Besides this drum they used conch-shells in great numbers, thus creating a horrid noise. The Spaniards grew intimately acquainted with these awful signals on the night of the 1st of July, 1520, when the various instruments called out the Mexican warriors to that pursuit which caused the slaughter on the dyke leading to Tlacopan. Every one reading the splendid descriptions of Mr. Prescott, of this bloody retreat ("History of the Conq. of Mexico," Book V, chap. III), will remember: "the "huge drum in the desolate temple of the war-god sent forth those solemn tones which, "heard only in seasons of calamity, vibrated through every corner of the capital" (p. 392, of Vol. II).

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—*After Paso y Troncoso*

16-20. One Flower: musicians, entertainers, embroiderers (Chapter 7). 21. Seven Rain (Chapter 8). 22, 23. Eight Flower and birthing of child (Chapter 8).

[p. 126 f]